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ABSTRACT

This booklet provides a brief overview of the fine arts curriculum and a detailed explanation of the music education program for the state of Texas. The overview of the music curriculum includes the rationale and the scope and sequence for elementary and secondary education. The special music programs for junior high are general music, band, orchestra, choral music, stage band, instrumental ensembles, and individualized study of applied music while high school programs include four years of the same plus vocal ensembles and courses in music theory and music history and literature. The section on teaching strategies for elementary and secondary programs includes: (1) a statement on accountability for learning; (2) two checklists for documenting student mastery levels; (3) guidelines on lesson presentation; (4) examples of student progress appraisal guidelines for grades 1-8 and high school band, orchestra, and choral music; (5) information on special instructional activities; and (6) information on programs for special student populations, including multicultural education and gifted and talented education. Facilities, equipment, and materials for the elementary music program, secondary instrumental program, and the secondary choral music program are also discussed. (DJC)

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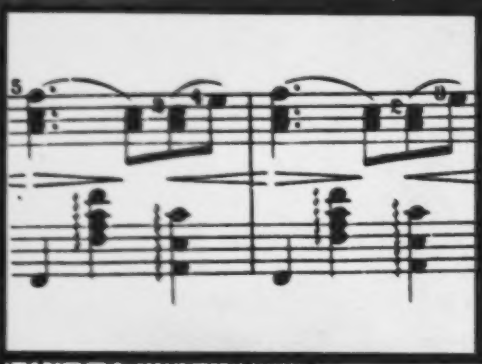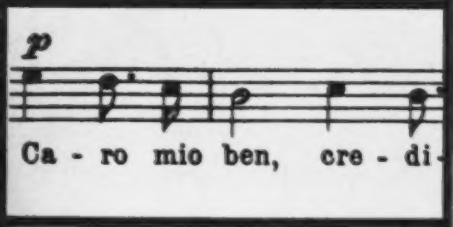
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Foreword

This publication, *Music Framework Kindergarten–Grade 12*, provides a brief overview of the fine arts curriculum and a detailed explanation of the music education program under recent legislative mandates and State Board of Education rules. It is designed to assist administrators, supervisors, counselors, teachers, and education service center personnel in evaluating and improving present programs and in providing a foundation for establishing new ones.

To ensure student learning and mastery of the essential elements, district educators must conscientiously renew and develop five major components of each fine arts program (art, music, theatre, and dance):

- rationale
- scope and sequence
- management
- teaching strategies
- resources

This document presents basic guidelines for achieving quality in public school music programs and reflects views that are consistent with contemporary thinking and research in art, music, theatre, and dance education.

W.N. Kirby
Commissioner of Education

Contents

Fine Arts Curriculum

INTRODUCTION 3
The Fine Arts in Basic Education 3
The Fine Arts as Academic Preparation for College 4
The Fine Arts in Texas Schools 6
State Board of Education Goals and Objectives 6

STATE BOARD OF EDUCATION RULES FOR CURRICULUM 8
Elementary School 8
Middle School 9
Grades 7-8 9
Grades 9-12 9

INSTRUCTIONAL PERSONNEL 11
Certification of Teachers 11
Teacher Assignments 11
Staff Development 12

The Music Program

Overview of the Music Program

RATIONALE FOR TEACHING MUSIC 17

SCOPE AND SEQUENCE 20
Music in the Elementary School 20
Music in the Secondary School 20

Management and Content of Music Education

ELEMENTARY SCHOOL 33

SECONDARY SCHOOL 34
Grades 7-8 34
General Music, Grades 7-8 34
Band, Grades 7-8 35
Orchestra, Grades 7-8 35
Choral Music, Grades 7-8 36
Stage Band, Grades 7-8 36
Instrumental Ensembles, Grades 7-8 36
Applied Music (Individual Study), Grade 8 37
Grades 9-12 37
Band I, II, III, IV 37
Orchestra I, II, III, IV 39

Choral Music I, II, III, IV 40
Stage Band I, II, III, IV 42
Instrumental Ensembles I, II, III, IV 43
Vocal Ensembles I, II, III, IV 44
Applied Music (Individual Study) I, II 46
Music Theory I, II 47
Music History and Literature 48
Honors Courses 49

ADMINISTRATIVE ROLES AND RESPONSIBILITIES 50

Teaching Strategies

ACCOUNTABILITY FOR LEARNING 53

DOCUMENTATION OF STUDENT MASTERY 54

THE LESSON PRESENTATION 57
Elementary School 57
Secondary School 57

APPRAISAL OF STUDENT PROGRESS 58

SPECIAL INSTRUCTIONAL ACTIVITIES 61

SPECIAL STUDENT POPULATIONS AND MUSIC 61
Special Education 62
Multicultural Education 63
Gifted and Talented Education 64

Resources

THE ELEMENTARY SCHOOL MUSIC PROGRAM 67
Facilities 67
Equipment and Materials 69

THE SECONDARY SCHOOL INSTRUMENTAL MUSIC PROGRAM 71
Facilities 71
Equipment and Materials 72

THE SECONDARY SCHOOL CHORAL MUSIC PROGRAM 73
Facilities 73
Equipment and Materials 73

Fine Arts Curriculum

Introduction

The fine arts are the creative languages of civilization, with past and present creations expressing the depth of human experience. They reflect world cultures and provide insights into the reasons for human action, thereby educating our feelings, shaping our values, and influencing our actions.

Education in art, music, theatre, and dance personalizes the human experience, involving students in the creative artistic process, developing skills, heightening sensibilities, and fostering communication.

The Fine Arts in Basic Education*

The future of our nation depends on our ability to create—and to be creative. During the coming decades, our most important natural resources will be human resources. If our nation is to continue to meet the challenges of the future, today's schools need to develop creative leaders. And that is one of the most important reasons that the fine arts are a vital part of our children's education.

Art, music, theatre, and dance stimulate creativity in solving problems. They challenge students' perceptions and teach them to look at the world around them in new ways. These skills are essential as our society faces the future. The fine arts also help students improve the quality of their lives by helping them understand, appreciate, create, and evaluate an environment that is aesthetic as well as functional.

The arts are a basic means of communication.
The arts are a basic form of human communication—like the words that compose a language or the symbols that make up mathematics. The arts provide an important way to teach students how people interact with each other. For some students, the arts provide an outlet for thoughts, emotions, and aspirations they cannot express in any other way. "If I could tell you what I mean," the modern dancer Isadora Duncan once said, "there would be no point in dancing."

The arts help students develop their creativity and their creative talents.
Albert Einstein once reflected that "the gift of fantasy has meant more to me than my talent for absorbing positive knowledge." Studying the arts gives all students that gift. When they study theatre, they can become someone else, if only for a few minutes. When they create a painting, they can see the world with fresh eyes. Research has shown that students who study the arts are also more likely to display originality and creativity in other subjects.

Studying the arts helps students learn all other subjects as well.
Because the arts are a basic means of communication and because they provide insight into the ways other people think, studying the arts can enable students to learn other subjects as well. The Council for Basic Education includes the arts in its list of essential subjects that all students should study in school.

Studying the arts is one of the best ways to understand human civilization.
The arts represent an essential part of a civilization. Because the arts directly reflect their creators, they provide direct communication with the past—and sometimes a glimpse of the future. A serious study of the arts is a part of any student's education. Anyone who hopes to understand ancient Greece, for example, should read in translation some of the plays of Sophocles.

*Derived from "Performing Together: The Arts and Education," a joint publication of the American Association of School Administrators, the Alliance for Arts Education, and the John F. Kennedy Center for the Performing Arts, 1985.

Studying the arts helps students develop discipline.
When students begin to study any art form seriously, they learn immediately that they must work every day if they want to perfect their skill. When students see that professional artists must still undergo the rigorous discipline of daily practice before performing, they learn a valuable lesson in self-discipline that will help them be successful in their chosen art form—and in their daily lives.

Student artists also see first-hand that artists always strive for—but never quite reach—perfection. On Pablo Casal's 95th birthday, a reporter asked him why, although he was certainly the world's greatest cellist, he still began each day's practice session with the same simple piece by Bach. Casal's reply was instructive: "Because I think I am getting better."

Studying the arts in school helps prepare students for their adult lives.
Some of the students who study the arts in school may discover their lifetime career interest. Perhaps only a small percentage of aspiring actors, dancers, musicians, or visual artists will ultimately earn a living as a professional artist. However, in the arts there are thousands of other jobs—technical fields such as lighting or costume design, management, promotion, and a host of others. In fact, the U.S. Bureau of Labor Statistics estimates that more than 1.3 million Americans earn their living as performing or visual artists and that millions more are employed in other arts-related fields.

In addition to teaching some students about how to earn a living, the arts can teach all students important things about living. For example, mastering an art form can contribute to personal confidence. Whatever their vocation, millions of adults enjoy the arts during their leisure time. Some futurists predict that by Year 2000, the typical American will work only 20 to 30 hours per week. The arts provide citizens of the future with enjoyable ways to make the best possible use of this increased leisure time.

Studying the arts helps students develop their artistic judgment.
From the moment we get dressed in the morning until we go to sleep at night, each of us makes a host of decisions that are affected by our own artistic judgment. What clothes shall we wear? What radio station will we listen to? Will we buy that magazine that catches our eye on the newsstand? Which restaurant should we choose for a special dinner? And whether we realize it or not, as we make those decisions, we are acting on our own sense of design, color, texture, shape, pattern, order, movement, line, and space. The arts have always been an integral part of everyday life.

The Fine Arts as Academic Preparation for College*

The College Board's Educational Equality Project has issued a comprehensive statement entitled "Academic Preparation for College" that identifies the knowledge and skills needed by high school students to perform successfully in college. This learning is delivered through study in the basic academic subjects which, according to The College Board, are English, the arts, mathematics, science, social studies, and foreign language.

Preparation in the arts will be valuable to college entrants whatever their intended field of study. The actual practice of the arts can engage the imagination, foster flexible ways of thinking, develop disciplined effort, and build self-confidence. Appreciation of the arts is integral to the understanding of other cultures sought in the study of history, foreign language, and social sciences. Preparation in the arts will also enable college students to engage in and profit from advanced study, performance, and studio work in the arts. For some, such college-level work will lead to careers in the arts. For many others, it will permanently enhance the quality of their lives, whether they continue artistic activity as an avocation or appreciation of the arts as observers and members of audiences.

*Adapted with permission from *Academic Preparation for College: What Students Need to Know and Be Able to Do*, copyright © 1983 by College Entrance Examination Board, New York.

Students going to college will profit from preparation in the arts as they will have gained:

- the ability to understand and appreciate the unique qualities of each of the arts
- the ability to appreciate how people of various cultures have used the arts to express themselves
- the ability to understand and appreciate different artistic styles and works from representative historical periods and cultures
- some knowledge of the social and intellectual influences affecting artistic form
- the ability to use the skills, media, tools, and processes required to express themselves in one or more of the arts

College entrants also will profit from more intensive preparation in at least one of the four areas of fine arts: art, music, theatre, dance.

Music

If the preparation of college entrants is in music, they will have developed knowledge and skills including the ability:

- to identify and describe—using the appropriate vocabulary—various musical forms from different historical periods
- to listen perceptively to music, distinguishing such elements as pitch, rhythm, timbre, and dynamics
- to read music
- to evaluate a musical work or performance
- to express themselves by playing an instrument, singing in a group or individually, or composing music

Art

If the preparation of college entrants is in the visual arts, they will have developed knowledge and skills including the ability:

- to identify and describe—using the appropriate vocabulary—various visual art forms from different historical periods
- to analyze the structure of a work of visual art
- to evaluate a work of visual art
- to know how to express themselves in one or more of the visual art forms such as drawing, printing, photography, weaving, ceramics, and sculpture

Dance

If the preparation of college entrants is in dance, they will have developed knowledge and skills including the ability:

- to identify—using the appropriate vocabulary—dances of various cultures and historical periods
- to analyze various techniques, styles, and choreographic forms
- to evaluate a dance performance
- to know how to express themselves through dancing or choreography

Theatre

If the preparation of college entrants is in theatre, they will have developed knowledge and skills including the ability:

- to identify and describe—using the appropriate vocabulary—different kinds of plays from different historical periods
- to analyze the structure, plot, characterization, and language of a play, both as a literary document and as a theatre production
- to evaluate a theatre production
- to know how to express themselves by acting in a play or by improvising by writing a play; or by directing or working behind the scenes of a theatre production

The Fine Arts in Texas Schools

In response to public demand, the Texas Legislature in the early 1980s enacted reforms of the state's public education system. Legislation mandated that all Texas schools must provide a well-balanced and basic curriculum that includes fine arts. The legislation was codified into law in Section 21.101 of the Texas Education Code; the rules and procedures for implementing the state basic curriculum are contained in Title 19, Chapter 75 of the Texas Administrative Code, commonly referred to as *Chapter 75* or the "essential elements."

State Board of Education Goals and Objectives

The fine arts are an integral part of the mission of public education in Texas. They provide unique and significant means for achieving the goals and objectives adopted by the State Board of Education. Art, music, theatre, and dance enable students to develop:

- a knowledge base on which to build lifelong learning
- a knowledge of citizenship and economic responsibilities
- an appreciation of our common American heritage including its multicultural richness
- the ability to think logically, independently, and creatively
- the ability to communicate effectively

The correlation between the fine arts and the State Board's goals and objectives are indicated in the chart on page 7.

Fine arts educators across the state are challenged to prepare students for the changes and demands of the future. This will require thoughtful planning and implementation of the essential elements for comprehensive art, music, theatre, and dance programs.

State Board of Education goals and objectives* call for Texas educators to:	Fine arts programs provide: opportunities for success	individualized instruction	group activities	problem-solving activities	innovation	creative productions and performances
set increasingly challenging expectations for academic performance by all students, measure student learning, and report performance results	✓	✓	✓	✓	✓	✓
close the achievement gap between educationally disadvantaged students and other populations	✓	✓	✓	✓		
improve student skills in thinking critically and solving problems		✓	✓	✓	✓	✓
encourage the development of self-esteem, respect for others, and responsible behavior	✓	✓	✓			✓
recognize outstanding achievement by students	✓					✓
reduce the dropout rate and encourage higher attendance	✓	✓	✓			✓
develop students' citizenship skills and interpersonal effectiveness			✓			✓
employ accurate methods to identify and assist the slow learner	✓	✓	✓	✓	✓	
provide for the expansion and enrichment for students whose mastery of the essential elements of the curriculum is substantially above grade level	✓	✓	✓	✓	✓	✓
provide methods and techniques of instruction to meet students' varying abilities and learning styles	✓	✓	✓	✓	✓	
improve parental involvement			✓			✓
increase communication between teachers and parents regarding the academic performance and development of students		✓				✓
develop mutually beneficial partnerships between schools and community entities			✓			✓
investigate new technologies that improve student performance, strengthen the curriculum, and achieve educational goals	✓	✓	✓		✓	

*See *Long-Range Plan of the State Board of Education for Texas Public School Education*, Texas Education Agency Publication GE7 730 01.

State Board of Education Rules for Curriculum

Each school district must offer a well-balanced curriculum that includes the fine arts. Essential elements of instruction are established for each fine arts subject area by grade level, prekindergarten-Grade 12, to provide for continuous growth and development of each student.

Elementary School

In the elementary school, instruction shall be provided in the essential elements and subelements of art, music, and theatre. Related and unique elements of these three distinct disciplines incorporate the creation and appreciation of the performing and visual arts.

Requirements for the amounts of time school districts must devote to instruction in fine arts are as follows:

- The fine arts shall be taught in prekindergarten.
- In kindergarten and Grades 1-3, the fine arts shall be taught weekly.
- In Grades 4-6, the equivalent of 112 minutes per week shall be devoted to teaching art, music, and theatre.
- Time unallocated by Chapter 75 to other subjects may be devoted to further instruction in the fine arts.
- Districts may choose to alternate two and three periods of instruction weekly between fine arts and physical education by rotating the equivalent of 90 minutes with 135 minutes for each subject.

Chapter 75 requires school districts to develop and implement a written instructional plan detailing how the essential elements and time requirements for the fine arts will be addressed.

When establishing a schedule for instruction, school district personnel must consider:

- instructional objectives rather than isolated activities
- what would constitute sufficient time to complete the instructional objectives of a lesson cycle
- continuity of instruction
- procedures for accessing student progress and assigning separate grades for art, music, and theatre
- designated time in the schedule for art, music, and theatre
- flexibility to allow extended time for special units in art, music, and theatre
- staffing patterns

Educators may effectively incorporate additional instruction in art, music, and theatre into other subject areas. Some instructional activities such as resource speakers and field trips to museums, concerts, and plays may necessitate occasional deviations from the elementary time requirements.

Grade reporting to parents may consist of separate grades for art, music, and theatre or a combined fine arts grade. Individual grades would reflect progress and achievement in each fine arts area. The district may choose to use numerical grades; letter grades; indication of "excellent," "satisfactory," "needs improvement," or "unsatisfactory"; or any combination thereof.

Middle School

Art, music, and theatre must all be offered when Grade 6 is in a departmentalized middle school. Students may select any of the three fine arts areas to fulfill the one-half unit requirement.

Grades 7-8

In Grades 7-8, the fine arts are elective courses. Approved courses include:

Art	Music	Theatre Arts
Art, Grades 7-8	General Music, Grades 7-8	Theatre Arts, Grades 7-8
	Band, Grades 7-8	
	Orchestra, Grades 7-8	
	Choral Music, Grades 7-8	
	Stage Band, Grades 7-8	
	Instrumental Ensembles, Grades 7-8	
	Applied Music, Grade 8	

Grades 9-12

State-approved courses in fine arts include:

Art	Music	Theatre Arts	Dance
Art I-IV	Band I-IV	Theatre Arts I-IV	Dance I-IV
Art II-IV Drawing	Orchestra I-IV	Technical Theatre I-II	
Art II-IV Painting	Choral Music I-IV	Theatre Production I-IV	
Art II-IV Printmaking	Stage Band I-IV		
Art II-IV Fibers	Instrumental Ensembles I-IV		
Art II-IV Ceramics	Vocal Ensembles I-IV		
Art II-IV Sculpture	Applied Music I-II		
Art II-IV Jewelry	Music Theory I-II		
Art II-IV Photography/Filmmaking	Music History and Literature		
Art III Appreciation/History			
Art III-IV Commercial Art			

Other considerations include the following:

- In Grades 9-12, courses from at least two of three fine arts areas (art, music, theatre) must be offered by every school district.
- Of the 21 units of credit required for a high school diploma, seven units are electives and may be fine arts courses.
- The 22 units of credit required for the advanced high school program include one unit in fine arts to be selected from art, music, theatre, or dance (when taught by a teacher certified in dance), or one unit in speech. Three units are electives and may be fine arts courses.
- Fine arts courses may be designated as honors courses in the advanced high school honors program.
- A grade of 70 is the minimum for a student to pass a course and be awarded credit. A student must take at least two and one-half units of credit each semester while enrolled in Grades 9-12.
- Each school district is responsible for providing a policy ensuring mastery of the essential elements of each course of study.
- Each school district is responsible for providing a policy that establishes student placement criteria in courses and subjects.

Instructional Personnel

Certification of Teachers

As with any subject, the quality of instruction in art, music, theatre, and dance is dependent upon the qualifications of the teacher, an individual who must be knowledgeable of current philosophy, methodology, and materials in the fine arts area taught.

While classroom teachers may address the fine arts in prekindergarten-Grade 6, comprehensive instruction in the essential elements can best be taught by certified specialists. Classroom teachers should not be expected to provide quality instruction without specialized course work and experience in art, music, and creative drama. School districts should provide these teachers with ongoing inservice in current philosophy, methodology, and materials that will ensure well-planned sequential instruction in the essential elements. Specialists and classroom teachers should also be encouraged to attend professional association workshops and to take additional course work in appropriate fine arts disciplines.

To teach fine arts courses in Grades 7-12, teachers must have secondary certification with an art, music, theatre, or dance area of specialization or teaching field.

Teacher Assignments

Teaching and other professional responsibilities should be equitably distributed among faculty members in all disciplines. Just as time for grading papers is a factor in determining the work load for an English teacher, so should preparation time and performance obligations be factors in determining a fine arts teacher's load. Curricular and cocurricular preparation for play productions, concerts, exhibits, festivals, and competitions impose responsibilities and pressure on art, music, theatre, and dance teachers. Job descriptions and assignments should take into account these recurring periods of particular stress and demand as well as the increased number of student-teaching contact hours.

Quality fine arts programs may use specialized personnel to supplement regularly scheduled classroom instruction on both a long-term and short-term basis. Additional part-time staff and artists-in-residence can include:

Art	Music	Theatre	Dance
lecturer	lecturer	lecturer	lecturer
guest artist	guest soloist	guest actor	guest dancer
model	piano accompanist	piano accompanist	piano accompanist
museum curator	conductor	director	choreographer
collector	composer	playwright	composer
gallery director		scenic designer	scenic designer
career specialist		seamstress	seamstress

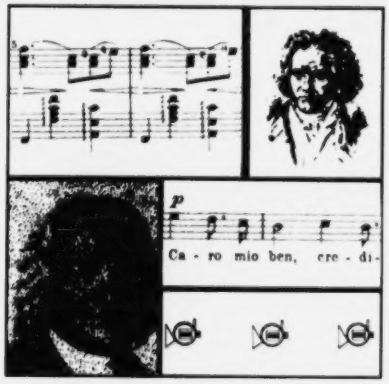
Fine arts teachers should be encouraged to nourish their creative talents and teaching abilities and to maintain career involvement in their respective disciplines.

Staff Development

All teachers should be provided with opportunities for ongoing education to maintain and improve the quality of instruction. School districts and regional education service centers may be persuaded to increase inservice opportunities in the fine arts. Professional state, regional, and national educational associations for art, music, and theatre conduct workshops throughout the year and at annual conventions which provide a variety of inservice opportunities often for advanced academic training credit. Many colleges and universities offer weekend and summer workshops and courses.

School districts can also take advantage of local expertise by arranging for regular cross-grade-level meetings and workshops. Departmental meetings in each fine arts discipline with teachers from high school, junior high, and elementary levels can provide for ongoing development and refinement of curriculum necessary for the sequential program, prekindergarten-Grade 12.

For assistance in developing comprehensive fine arts programs and for information about professional associations and inservice workshops, contact the art, music, and theatre specialists in the Division of General Education at the Texas Education Agency, 1701 North Congress, Austin, TX 78701; telephone, 512/463-9556.

The Music Program

Overview of the Music Program

Rationale for Teaching Music

Music is one art form in which all persons may participate and share in its beauty—either by listening, performing, or composing. Music education programs afford opportunities for students to explore the wonders of this artistic means of expression and to foster development of individual talent capacities to maximum levels. Using an aural learning mode, music education enables students to hear and to perceive, to create and to interpret, to listen and to evaluate.

Music education is an important component of a well-balanced curriculum because it is:

- a discipline with content and structure
- a subject that reinforces the goals of other disciplines that teach skills in reading, computation, oral communication, and gross/fine motor development
- an experience that stimulates self-expression, imagination, and creative response
- an avenue through which one can become aware of self, experience a sense of achievement, and grow in positive self-esteem
- an art that provides insight toward understanding various cultures, their natures, and their contributions to society's cultural heritage
- an activity that encourages development of a bond among participants in a group in an ensemble setting

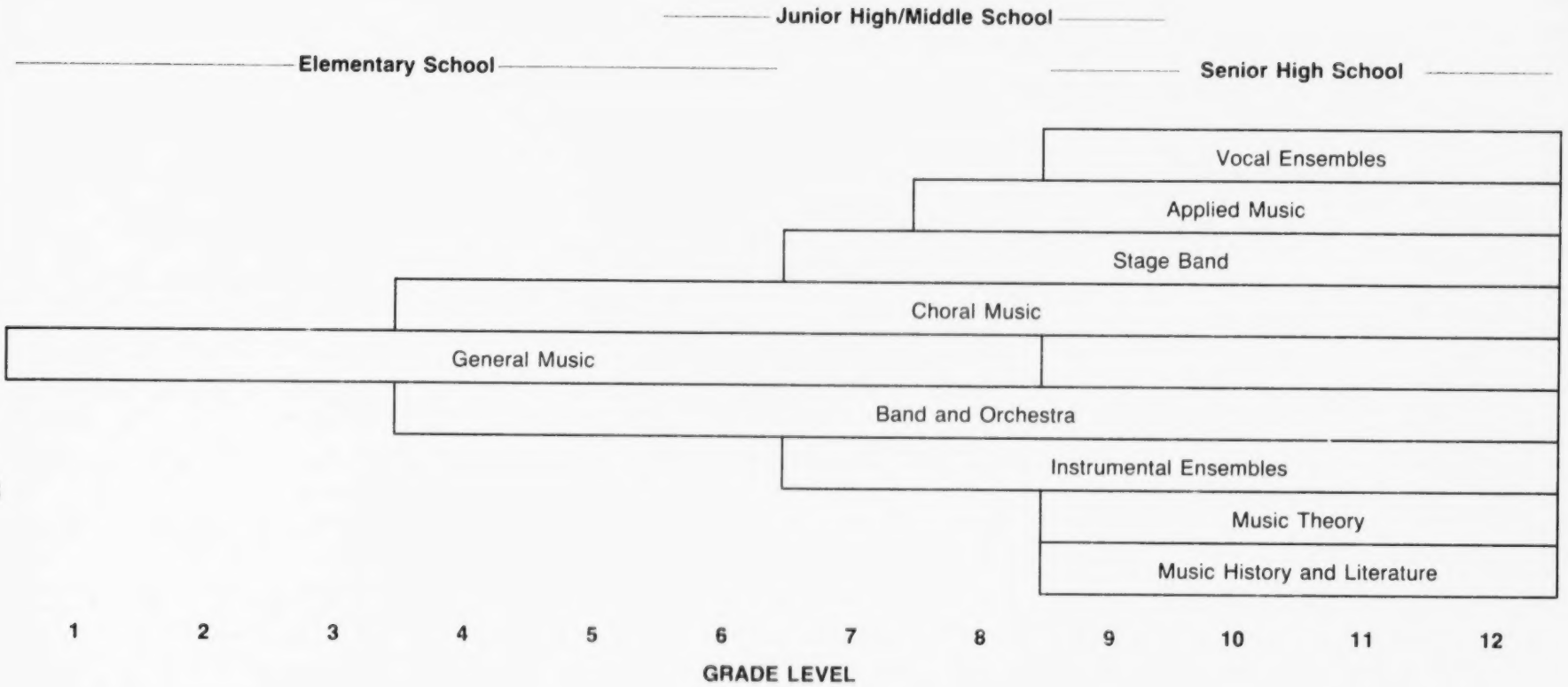
Norman Mehr, an elementary music specialist/author, says the purpose of classroom music education is "to promote the aesthetic response to music by developing immediate and spontaneous perception of the various elements of the music complex."

In *The Marching Band in Contemporary Music Education*, James Wells lists the following seven goals of music education:

- to develop perspective and discrimination in value judgments
- to develop an awareness of music in its social context
- to develop flexibility and originality through the modification of behavior in performing, listening, composing, analyzing, and responding to music
- to become aware of musical systems in other cultures
- to develop the use of music for leisure time
- to develop an understanding of the components of music and the expressive elements of music
- to refine the technical aspects in the development of performance skills

A principal goal of music education in Texas is to provide instruction and experiences that enable students to become musically literate. Music literacy includes an understanding that enables a person to experience and participate in music by listening, performing, or composing. To assist in realizing the goal of music literacy, the statewide curriculum provides a comprehensive program of music education for Texas students. The curriculum begins with general music instruction from prekindergarten through Grade 8, while providing for substitutions of more formal group instruction in choral and instrumental techniques as early as Grade 4 or 5, according to district option. Students may enrich their music experiences and interests by selecting from several elective courses at the upper middle school and continuing through the high school level. The following chart describes in detail the organization of the music curriculum in Texas schools. In addition, the program cone, page 19, illustrates a general pattern of musical development for students and includes possibilities for use at the adult level. Continuing development of understanding and skills beyond high school is possible when students are provided quality programs of music education throughout their schooling.

Organizational Chart for Music Instruction

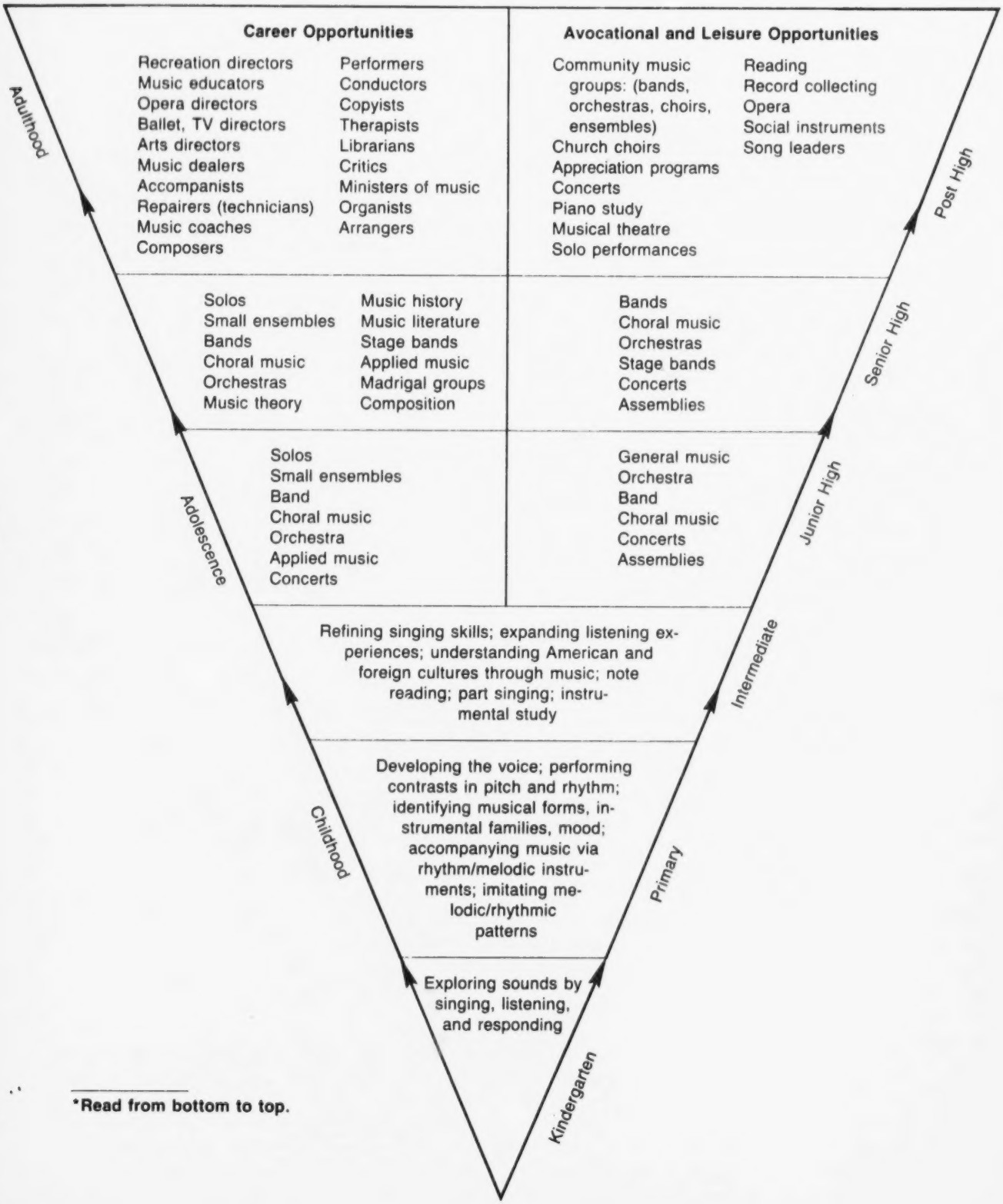


1. The elementary school music curriculum is organized by grade level and includes minimum essential elements and subelements taught in general music instruction at each grade level.

2. The junior high/middle school music curriculum includes general music through Grade 8 and ensemble instruction in both choral and instrumental music. Individual instruction in applied music is offered as early as Grade 8. Essential elements and subelements comprise a minimum course framework for the junior high/middle school music program.

3. The music curriculum at the senior high school level consists of band, orchestra, choir, instrumental ensembles, choral ensembles, stage band, applied music, music theory, and music history and literature. While providing for continued skills development in music, the senior high school curriculum also provides for expanded student exploration and interest.

Program Cone of Musical Growth*



*Read from bottom to top.

Scope and Sequence

In a well-balanced curriculum, music education should be a continuous process from prekindergarten throughout the secondary school. A planned sequence of instruction is necessary if students are to achieve their maximum potential in musical skills and understanding. Learning music means understanding the structure of music; understanding the basic components of rhythm, melody, harmony, and form; and understanding music's expressive characteristics such as tempo, dynamics, and timbre.

Music in the Elementary School

The elementary school music curriculum is organized by grade level and includes minimum essential elements and subelements taught in general music instruction at each grade level. Charts on pages 21-23 illustrate the elementary music curriculum. Significant characteristics of music instruction are shown as follows:

- The essential elements of singing, listening, and moving/playing to music form the basis of instruction.
- Teachers concurrently teach the three essential elements, simultaneously addressing components of rhythm, melody, harmony, form, tempo, dynamics, and timbre.
- Teachers gradually introduce content and activities of increasing scope and difficulty into the instructional plan resulting in continuous student learning and skills development.

The charts on pages 24-29 list general learner objectives that are based on music components for each essential element. Rhythm, melody, harmony, form, tempo, dynamics, and timbre are strands that lead students from an awareness level to Level IV, which reflects advanced stages of understanding and skills development. Arrows signify a continuation of objectives across level(s) with normal rates of development. Following this general format, designers of school district curriculum guides may include learner objectives with more specificity, providing a needed sequential approach to the teaching of elementary music.

Music in the Secondary School

In middle/junior high school, the music curriculum provides for a continuation of skills development in general music courses in Grades 6-8 and also allows for expanded experiences through more specialized courses in individual and group music instruction. In high school, students may explore varied music performance media or concentrate on a single activity.

The scope and sequence of instruction addresses each specialized area while it becomes increasingly complex at the secondary level. Building on the fundamentals mastered in the general music curriculum, students may specialize in band, orchestra, and/or choral music as separate disciplines of music education. Each of these areas includes a specific body of information and experiences for individual skills development, both of which when properly ordered provide a scope and sequence specific to the area of study.

Music Essential Elements

Scope and Sequence Chart

△ indicates completion
→ indicates continuation and progression

Every elementary school shall offer a music program that includes the following essential elements:	The student shall be provided opportunities to:						
Music*	**K**	**1**	**2**	**3**	**4**	**5**	**6**
Singing concepts and skills	Explore vocal sounds →	→	→ △	→	→	→	→
	• imitation/recognition of environmental sounds • difference between singing and speaking voice • tone matching • rote singing of melodic patterns	→	→	→	→	→	→
	Sing songs →	→	→	→	→	→	→
	• total group singing of action, seasonal, patriotic, popular, etc. songs	→	• rounds Create →	→	→	→	→
			• dramatizations • movements • new words to songs	→	→	→	→
		Develop the voice →	→	→	→	→	→
		• deep breathing for singing Perform contrasts →	→	→	• clear diction →	→	→
		• high/low • up/down Recognize aurally →	• fast/slow • loud/soft →	• same/different • long/short →	→	→	→
		• difference between melody and accompaniment • repeated sections Sing individually →	• contrasting sections →	• sections that return after a contrast →	→	→	→
		→	→	Sing and identify simple music forms →	→	→	Sing in small groups →

*Band, choral music, or orchestra may be offered in lieu of music in Grades 4-6.

MUSIC ESSENTIAL ELEMENTS *(Continued)*

△ indicates completion
→ indicates continuation and progression

Music	K	1	2	3	4	5	6
Music listening	Recognize aurally: • high/low • fast/slow • loud/soft • up/down • long/short • smooth/jerky Hear short selections for → • quiet listening • expressive movement Hear music that tells a story		• mood • difference between melody and accompaniment • repeated sections →	• contrasting sections	• sections that return after a contrast		
		Recognize solo instruments by: • sound • sight		Categorizing by families: • woodwinds • brass • strings • percussion	Hear music of other cultures →	Hear American music → • folk • spirituals • jazz • pop • country-western • serious composers	Hear music of other times in history → • choral • instrumental
	Listen to and identify simple music forms →						

MUSIC ESSENTIAL ELEMENTS *(Continued)*

Δ indicates completion
→ indicates continuation and progression

Music	K	1	2	3	4	5	6
Responses to music through moving and playing	Perform gross motor movement to records and singing: Δ • locomotor • axial Perform action songs Δ Move to express mood/ meaning of the music: → • steady beat • body sounds (clap, snap, etc.) Perform singing games → Explore sounds → • environmental and body • homemade or commercial rhythm/melody instruments	Accompany songs and records with: → • body sounds • homemade or commercial rhythm/melody instruments	Imitate and perform: → • simple melodic/rhythmic patterns • rhythms • steady beat • rhythm of words • beat groupings • twos (march) • threes (waltz)	→	Play American folk games; perform ethnic dances → See, play, and sing: → • simple melodic/rhythmic patterns • steady beat • beat groupings Recognize visually → • letter names of notes on treble staff (A-G)	Perform American dances: → • round • line • square Play American folk instruments (guitar, ukulele, autoharp, etc.) → • relationship of notes on staff (up, down, same)	Perform folk dances of other countries → → See, play, and sing letter names of notes on treble staff (A-G)

Objectives for Elementary Music

Scope and Sequence Chart

△ Indicates completion
→ Indicates continuation and progression

Singing concepts and skills	Developmental levels and approximate grades			
	LEVEL I	**LEVEL II**	**LEVEL III**	**LEVEL IV**
	Kindergarten-Grade 1	**Grades 2-3**	**Grades 4-5**	**Grade 6**
	The learner will:			
RHYTHM	sing an answer phrase in rhythm to teacher's question	sing simple repeated vocal rhythm patterns →	→	→
	echo sing easy songs with rhythmic accuracy	sing increasingly difficult songs with rhythmic accuracy	sing songs based on more complex rhythm patterns	sing songs in a variety of rhythms without assistance including songs with syncopated rhythms and changes in meter
	participate in simple singing games, rhythmic games, and folk dances	participate in singing games, rhythmic games, and folk dances	clap, play, and sing rhythm patterns from notation	read notated rhythms at sight
MELODY	echo sing, matching pitches with his/her singing voice in limited range	sing familiar songs based upon major and minor scales	sing songs in a variety of tonalities with accurate pitch, adequate breath support, and clear diction	sing many melodies independently in the octave appropriate for his/her range showing understanding of melodic movement and tonality of song
	create a simple melodic phrase	create simple melodies	sing simple melodies at sight	sing melodic phrases expressively using tempo and dynamic change
HARMONY	sing with simple accompaniment	sing two-part rounds, songs with descants and songs with patterns (ostenati)	sing rounds, descants, and simple two-part songs	sing rounds, canons, and two- and three-part songs
		sing simple descants or chants to familiar songs	create a simple vocal harmony part to simple melodic phrases	improvise harmonizing parts using chord roots below melody or thirds above melody

OBJECTIVES FOR ELEMENTARY MUSIC *(Continued)*

△ indicates completion
→ indicates continuation and progression

Singing concepts and skills	Developmental levels and approximate grades			
	LEVEL I	**LEVEL II**	**LEVEL III**	**LEVEL IV**
	Kindergarten-Grade 1	**Grades 2-3**	**Grades 4-5**	**Grade 6**
	The learner will:			
FORM	identify contrasts of high/low and up/down	identify contrasting phrases through singing create introductions and codas vocally	sing and identify simple music forms as they are sung become acquainted with larger musical forms—ballet, opera, suite	create introductions, interludes, and codas vocally compose and notate melodies using repetition and contrast
TEMPO	sing familiar songs faster/slower identify songs as faster/slower	alter tempo in singing to change in mood of song		observe tempo markings while singing sing tempo changes within phrases (i.e., rubato)
DYNAMICS	produce loud/soft sounds vocally	alter dynamics in singing to change in mood of song	demonstrate awareness that lyrics can affect the volume of a selection via appropriately altering dynamics	observe dynamic markings while singing shape and contour phrases by singing dynamic changes
TIMBRE	identify speaking as contrast to singing voice identify environmental sound-producing sources	sing a simple song with a variety of different accompaniments identify familiar individual voices singing the same song	explore ways of producing different tone colors with voices and instruments develop a sound piece using solo and group improvised vocal sounds discriminate between monophonic songs or chants and homophonic texture	identify combinations of vocal sounds in groups (trio, quartet, etc.) and solo performer (soprano, alto, tenor, etc.) develop symbols to represent nontraditional vocal sounds

OBJECTIVES FOR ELEMENTARY MUSIC *(Continued)*

△ Indicates completion
→ Indicates continuation and progression

Music listening	Developmental levels and approximate grades			
	LEVEL I	**LEVEL II**	**LEVEL III**	**LEVEL IV**
	Kindergarten-Grade 1	**Grades 2-3**	**Grades 4-5**	**Grade 6**
	The learner will:			
RHYTHM	identify repeated rhythm patterns respond to accents and beats	describe music as moving in twos or threes identify even/uneven rhythms and longer/shorter durations	identify rhythm patterns involving syncopation	identify syncopation and changes in meter within compositions
MELODY	aurally identify familiar and unfamiliar instrumental melodies match simple melodic phrases to visual contour	indicate melodic contour via appropriate movement and/or visual graph while listening to instrumental melody indicate repeated patterns in new songs by body movement, symbols, and words verbally identify inaccurate phrases in familiar songs	recognize by ear the tonal characteristics of major, minor, and pentatonic melodies identify major, minor, and pentatonic scales when performed vocally or on melodic instruments	identify contemporary tonalities while listening to vocal and instrumental melodies identify and correct inaccurate pitches in phrases performed vocally and instrumentally
HARMONY	identify the presence of multiple sounds in a musical composition	distinguish between a single tone and several tones sounded simultaneously	identify chord change occurrence in accompaniment identify major and minor chords performed on simple classroom instruments	recognize music using contemporary and traditional harmonies recognize modulations as they occur in improvised compositions

OBJECTIVES FOR ELEMENTARY MUSIC *(Continued)*

Δ Indicates completion
→ Indicates continuation and progression

Music listening	Developmental levels and approximate grades			
	LEVEL I	**LEVEL II**	**LEVEL III**	**LEVEL IV**
	Kindergarten-Grade 1	**Grades 2-3**	**Grades 4-5**	**Grade 6**
	The learner will:			
FORM	recognize like and unlike phrases	recognize petition and contrast of phrase in songs and instrumental compositions identify phrases in song notation while listening →	identify repetition and contrast in the forms of AB, ABA, ABACA	recognize the differences in musical forms, including symphony, concerto, rondo, theme and variation, prelude and fugue associate compositional style with specific historical period including 20th century and popular music forms
TEMPO	discriminate tempo of music whether slower or faster	recognize abrupt tempo changes within compositions	recognize gradually changing tempo within a composition	identify subtle tempo changes with phrases (i.e., rubato)
DYNAMICS	describe via verbal means and imagery volume levels and changes in music performance	recognize changes in dynamic levels within a composition select appropriate instruments to accompany loud and soft music	identify gradations in volume levels	describe gradations in volume levels as they affect expressiveness of music
TIMBRE	identify solo band and orchestral instruments by sight and sound aurally identify sounds produced by singing or speaking identify classroom instruments by sight and sound	categorize instruments into string, woodwind, brass, and percussion families identify folk instruments and vocal styles of American folk music	identify and categorize band and orchestral instruments via sight and sound aurally identify sounds produced electronically aurally identify sounds produced via traditional band and orchestra instruments	identify nontraditional new sound sources in 20th century music identify major ensembles (choir, woodwind ensemble, string quartet, etc.) by sight and sound identify regional folk music styles

OBJECTIVES FOR ELEMENTARY MUSIC *(Continued)*

Δ Indicates completion
→ Indicates continuation and progression

Responses to music through moving and playing	Developmental levels and approximate grades			
	LEVEL I	**LEVEL II**	**LEVEL III**	**LEVEL IV**
	Kindergarten-Grade 1	**Grades 2-3**	**Grades 4-5**	**Grade 6**
	The learner will:			
RHYTHM	perform a steady pulse with body movement or classroom instruments; keep pulse to music with gradually increasing and decreasing tempi	perform melodic rhythm of familiar songs on classroom instruments	play accompaniments to music based on a variety of meters and rhythm patterns	create accompaniments with instruments and body sounds and movements using patterns of syncopation and complex texture
	play rhythm instruments to accompany songs and instrumental selections using simple repeated rhythm patterns	play instruments with greater accuracy when accompanying songs and instrumental selections	create instrumental accompaniments involving beat, accent, rhythm of the melody, and contrasting rhythm patterns →	→
	create rhythmic accompaniments with body sounds and instruments	maintain steady beat accent or rhythm of the melody with instruments →	→	→
	echo movement or playing of repeated rhythms in patterns of twos or threes	move to rhythm that has even-uneven patterns and that moves in sets of twos and threes	coordinate movement with underlying beat, accent, and rhythm of the melody	
MELODY	show melodic line of song by hand levels or body movements	play scale-line and chord-line patterns from songs on classroom melody instruments	play simple folk melodies and songs on recorders	play melodies with increasing complexity at sight
HARMONY	identify changes of two and three chords via movement	play chordal accompaniments on classroom instruments using two-chord symbols	read and play chordal accompaniment using three-chord symbols	play chordal accompaniments with increasing facility
			identify harmonic rhythm changes	improvise harmonizing parts for unison songs

OBJECTIVES FOR ELEMENTARY MUSIC *(Continued)*

Δ Indicates completion
→ Indicates continuation and progression

Responses to music through moving and playing	Developmental levels and approximate grades			
	LEVEL I	**LEVEL II**	**LEVEL III**	**LEVEL IV**
	Kindergarten-Grade 1	**Grades 2-3**	**Grades 4-5**	**Grade 6**
	The learner will:			
FORM	demonstrate phrase ending →		identify repetition and contrast in the forms AB, ABA, and ABACA through movement and use of instruments	demonstrate increasing awareness of form through movement, visual devices, and the use of instruments
	identify repeated or contrasting melodies through movement repetition or change			
TEMPO	respond with appropriate body movement to music that is faster/slower	respond with body movement as music gradually increases or decreases in tempi	respond to common tempo markings while playing instruments	observe tempo markings while playing using gradations as appropriate
			play accompaniments at a proper tempo to convey mood or conventional style of the music	demonstrate choice of appropriate tempo in performing
DYNAMICS	respond to loud/soft music with appropriate movement →		respond to common dynamic markings	observe dynamic markings while playing
			demonstrate gradations in volume levels while moving and playing	demonstrate choice of appropriate dynamic level when performing
TIMBRE	demonstrate changes of tone quality by body movement	perform a simple rhythmic composition using a variety of classroom instruments	demonstrate methods for producing a variety of sounds on classroom instruments	demonstrate ways in which a variety of sounds can be produced by orchestral instruments when played via varied methods or combination

Management and Content of Music Education

Elementary School

In the elementary school, the essential elements of music are taught to all students. As part of fine arts, music is taught weekly in prekindergarten, kindergarten, and Grades 1-3. In Grades 4-6, the equivalent of 112 minutes per week is devoted to teaching the fine arts, including music. Section 75.141 of the Texas Administrative Code states, "Districts may choose to alternate two and three periods of instruction weekly in fine arts and physical education by dropping to the equivalent of 90 minutes one week and increasing to the equivalent of 135 minutes the next week for each subject on a rotating basis."

State Board of Education rules do not include specific instructional time requirements for music per se. Instead, instructional planners must allocate some division of time to each fine arts area sufficient to adequately address the teaching of the essential elements. Thus, the class schedule will include a time allotment for music instruction. Although the major portion of music instruction will occur during this scheduled time, additional instruction can be appropriately provided in connection with other subjects. For example:

- Some movement activities as a response to music are closely associated with the rhythmic and imitative movements of creative dramatics; therefore, teachers could possibly give instruction in music and creative dramatics concurrently.
- A social studies unit that involves a study of foreign cultures can appropriately include music that reflects those cultures.
- Note reading exercises include a close relationship with mathematics; teachers can include such exercises when teaching concepts involving basic computation and fractions.

Teachers in self-contained settings can easily interface music instruction with instruction in other subjects, but this method of instruction can also be effective when it is coordinated between the regular classroom teacher and a music specialist.

Fine arts programs may offer performance-based music courses in band, choral music, and orchestra beginning with Grade 4. The essential elements for these subjects are identical to those for Band I-IV, Orchestra I-IV, and Choral Music I-IV. These courses may substitute for the music component of the fine arts requirement but do not substitute for art and/or theatre arts.

Class size is a prime consideration when scheduling music classes. Although not limited by State Board of Education rules, music classes should be manageable in terms of student control, instruction, and assessment. Therefore, administrators need to limit the size of classes taught by one instructor, or they may find it feasible to permit somewhat larger classes when they are staffed by teams of teachers or by teacher/aide combinations.

Secondary School

Grades 7-8

The following courses are state-approved music courses that schools may offer in Grades 7 and 8.

General Music, Grades 7-8

General Music
Grade placement: 7
Recommended prerequisite: none
Credit: ½ - 1 unit

General Music
Grade placement: 8
Recommended prerequisite: none
Credit: ½ - 1 unit

General Music, Grades 7-8, continues the general music sequence begun at the prekindergarten level. Music educators use traditional and performance-based instruction at this level to assist students with the development of singing, listening, and performance skills. They use materials of high student interest to provide for maximum growth and experience.

Essential Elements

Basic Music Theory
The student shall be provided opportunities to:

- know and use the grand staff
- know and use pitch and rhythmic notation
- know and use musical symbols and terms
- know and use common key and time signatures
- recognize intervals
- use dynamics

Singing Techniques
The student shall be provided opportunities to develop and use the singing voice, including basic principles of proper breathing, diction, and tone production.

Study of Instruments
The student shall be provided opportunities to:

- learn about the history and development of musical instruments
- recognize the instruments by sight and sound

Music History and Literature
The student shall be provided opportunities to:

- hear and discuss works from all major musical periods, including the music of contemporary life
- learn about the lives and works of selected composers

Performance Activities
The student shall be provided opportunities to:

- participate in individual, small ensemble, or large group performances of vocal or instrumental music
- practice audience etiquette

Band, Grades 7-8

Band Grade placement: 7
Recommended prerequisite: instrumental proficiency sufficient for entry to Grade 7 Band
Credit: ½ - 1 unit

Band Grade placement: 8
Recommended prerequisite: instrumental proficiency sufficient for entry to Grade 8 Band
Credit: ½ - 1 unit

Band instruction provides students a laboratory experience in instrumental music. Students study and perform band music of varying forms and styles thus establishing a basis for understanding and appreciating music while developing performance skills. Band at the seventh or eighth grade is most often a continuation of instrumental music study begun in Grade 4, 5, or 6. However, depending on district option, seventh grade can also be the entry level for band instruction.

The essential elements for Band, Grades 7-8, are the same as those for Band I-IV, pages 37-39.

Orchestra, Grades 7-8

Orchestra Grade placement: 7
Recommended prerequisite: instrumental proficiency sufficient for entry to Grade 7 Orchestra
Credit: ½ - 1 unit

Orchestra Grade placement: 8
Recommended prerequisite: instrumental proficiency sufficient for entry to Grade 8 Orchestra
Credit: ½ - 1 unit

Instruction in orchestra provides students a laboratory experience in orchestral music. Students study and perform literature for the orchestra of varying forms and styles, establishing a basis for understanding and appreciating music while developing performance skills on a musical instrument. Beginning classes usually consist of strings only, but instructors may add wind instruments at their discretion to provide for the full orchestra experience. At the option of the district, instruction in orchestra can begin at or above the fourth grade.

The essential elements for Orchestra, Grades 7-8, are the same as those for Orchestra I-IV, pages 39-40.

Choral Music, Grades 7-8

Choral Music
Grade placement: 7
Recommended prerequisite: vocal proficiency sufficient for entry to Grade 7 Choral Music
Credit: ½ - 1 unit

Choral Music
Grade placement: 8
Recommended prerequisite: vocal proficiency sufficient for entry to Grade 8 Choral Music
Credit: ½ - 1 unit

Choral organizations provide students a laboratory experience in vocal music. Students develop vocal techniques through the study and performance of music that includes a variety of forms and styles. Although the principal focus of class activity is on ensemble performance, the instruction places emphasis on choral literature, music theory, and creative expression. Districts may offer choral music in Grades 4, 5, and/or 6.

The essential elements for Choral Music, Grades 7-8, are the same as those for Choral Music I-IV, pages 41-42.

Stage Band, Grades 7-8

Stage Band
Grade placement: 7
Recommended prerequisite: instrumental proficiency sufficient for entry to Grade 7 Stage Band
Credit: ½ - 1 unit

Stage Band
Grade placement: 8
Recommended prerequisite: instrumental proficiency sufficient for entry to Grade 8 Stage Band
Credit: ½ - 1 unit

Stage Band provides students opportunity for study and development of musical concepts and skills in a variety of techniques and styles. Students usually enter stage band study with prior band experience, building on a traditional base of instrumental experience.

The essential elements for Stage Band, Grades 7-8, are the same as those for Stage Band I-IV, pages 42-43.

Instrumental Ensembles, Grades 7-8

Instrumental Ensembles
Grade placement: 7
Recommended Prerequisite: instrumental proficiency sufficient for entry to Grade 7 instrumental ensembles
Credit: ½ - 1 unit

Instrumental Ensembles
Grade placement: 8
Recommended prerequisite: instrumental proficiency sufficient for entry to Grade 8 Instrumental Ensembles
Credit: ½ - 1 unit

This course provides students opportunity to study standard repertoire for small instrumental groups.

The essential elements for Instrumental Ensembles, Grades 7-8, are the same as those for Instrumental Ensembles I-IV, page 44.

Applied Music (Individual Study), Grade 8

Applied Music, (Individual Study)

Grade placement: 8
Recommended prerequisite: instrumental or vocal proficiency sufficient to perform music prescribed for the course in *Applied Music (Individual Study)*, Texas Education Agency Publication GE5 452 03
Credit: ½ - 1 unit

The purpose of the applied music course is to enable the student to advance in the development of performance proficiency. The course considers individual needs of the student and provides challenging literature for study and performance.

The essential elements for Applied Music (Individual Study), Grade 8, are the same as those for Applied Music (Individual Study) I-II, page 46.

Grades 9-12

The following are state-approved music courses that schools may offer in Grades 9-12; students may use any of the courses to fulfill the fine arts graduation requirement in the advanced high school program:

Band I, II, III, IV

Band I

Grade placement: 9-12
Recommended prerequisite: instrumental proficiency sufficient for entry to high school band
Credit: ½ - 1 unit

Band II

Grade placement: 10-12
Recommended prerequisite: Band I, 1 unit
Credit: ½ - 1 unit

Band III

Grade placement: 11-12
Recommended prerequisite: Band I, 1 unit; Band II, 1 unit
Credit: ½ - 1 unit

Band IV

Grade placement: 12
Recommended prerequisite: Band I, 1 unit; Band II, 1 unit; Band III, 1 unit
Credit: ½ - 1 unit

The courses, Band I-IV, continue the development sequence of instrumental music begun in the elementary and/or junior high school. Although listed as four separate courses, Band I-IV may be taught as a combination of the courses on a concurrent basis. In these classes, students receive identical instruction and perform the same literature but receive credit for the course in which they are enrolled. Differentiation is made in performance expectations as the students progress in the continuum of development represented in these four courses. District policy may permit waivers for physical education credit to be granted for marching band, fall semester. Therefore, three fall semesters of marching band satisfy the one and one-half required units of physical education.

Essential Elements

Mental and Physical Discipline
The student shall be provided opportunities to:

- develop powers of concentration
- memorize music
- prepare and practice individual parts
- develop self- and group-discipline
- memorize marching drills (if offered)

Citizenship Through Group Endeavor
The student shall be provided opportunities to:

- develop leadership abilities
- develop responsibility
- develop ability to cooperate with others and to work as a team member
- develop diligence

Physical Conditioning
The student shall be provided opportunities to:

- develop strength, stamina, and endurance
- develop coordination

Cultural Growth
The student shall be provided opportunities to attain a knowledge of music history and band literature through performance.

Ability to Make Musical Value Judgments Through Critical Listening
The student shall be provided opportunities to recognize quality of sound, pitch, style, tempo, rhythm, blend, balance, phrasing, dynamics, and articulation.

Music Theory
The student shall be provided opportunities to:

- know and use note values and rests
- know and use keys, key signatures, and scales
- know and use musical terms, signs, and symbols
- recognize and tune intervals and harmony
- train the ear

Proper Instrumental Technique
The student shall be provided opportunities to:

- care for the instrument
- assume correct posture and playing position
- develop the embouchure
- develop good tone

- breathe properly
- develop technical proficiency (fingering, articulation, etc.)
- develop rhythmic skills

Creative Self-Expression
The student shall be provided opportunities to:

- express oneself in every performance experience
- explore careers

Orchestra I, II, III, IV

Orchestra I
Grade placement: 9-12
Recommended prerequisite: instrumental proficiency sufficient for entry to high school orchestra
Credit: ½ - 1 unit

Orchestra II
Grade placement: 10-12
Recommended prerequisite: Orchestra I, 1 unit
Credit: ½ - 1 unit

Orchestra III
Grade placement: 11-12
Recommended prerequisite: Orchestra I, 1 unit; Orchestra II, 1 unit
Credit: ½ - 1 unit

Orchestra IV
Grade placement: 12
Recommended prerequisite: Orchestra I, 1 unit; Orchestra II, 1 unit; Orchestra III, 1 unit
Credit: ½ - 1 unit

The courses, Orchestra I-IV, continue the development sequence of instrumental music begun in the elementary and/or junior high school. Although listed as four separate courses, Orchestra I-IV may be taught as a combination of the courses on a concurrent basis. In these classes, students receive identical instruction and perform the same literature but receive credit for the course in which they are enrolled. Differentiation is made in performance expectations as the students progress in the continuum of development represented in these four courses.

Essential Elements

Care and Handling of Instruments
The student shall be provided opportunities to minimize damage through proper techniques of storage, transportation, and preparation for use.

Posture and Playing Position
The student shall be provided opportunities to assume correct posture and playing position while sitting or standing and at rest.

Instrumental Technique
The student shall be provided opportunities to:

- develop tone and intonation
- develop right- and left-hand techniques

- develop rhythmic skills
- develop ability to phrase musically
- develop dynamic control
- develop breath control
- develop articulation

Music Reading Skills
The student shall be provided opportunities to:

- develop eye-hand coordination
- interpret in actual sound musical symbols and terms from the printed page

Musical Sensitivity Through Performance and Listening
The student shall be provided opportunities to internalize generally accepted, authentic performance styles and techniques in music played and heard.

Evaluation of Musical Performance Quality
The student shall be provided opportunities to:

- evaluate progress toward self-established musical goals
- evaluate solo and group rehearsals and performances
- recognize quality of sound, pitch, style, tempo, rhythm, balance, phrasing, dynamics, and articulation

Creative Self-Expression
The student shall be provided opportunities to:

- express oneself in every performance experience
- explore careers

Choral Music I, II, III, IV

Choral Music I
Grade placement: 9-12
Recommended prerequisite: vocal proficiency sufficient for entry to high school choral music
Credit: ½ - 1 unit

Choral Music II
Grade placement: 10-12
Recommended prerequisite: Choral Music I, 1 unit
Credit: ½ - 1 unit

Choral Music III
Grade placement: 11-12
Recommended prerequisite: Choral Music I, 1 unit; Choral Music II, 1 unit
Credit: ½ - 1 unit

Choral Music IV
Grade placement: 12
Recommended prerequisite: Choral Music I, 1 unit; Choral Music II, 1 unit; Choral Music III, 1 unit
Credit: ½ - 1 unit

The courses, Choral Music I-IV, support continuing development of vocal music skills and musical understanding begun in the elementary and/or junior high school. Although listed as four separate courses, Choral Music I-IV may be taught as a combination of the courses on a concurrent basis. In these classes, students receive identical instruction and perform the same literature but receive credit for the course in which they are enrolled. Differentiation is made in performance expectations as the students progress in the continuum of development represented in these four courses.

Essential Elements

Study of Vocal Techniques
The student shall be provided opportunities to:

- breathe correctly for singing
- produce good vocal tone
- sing with good diction
- develop the voice

Study of Choral Techniques
The student shall be provided opportunities to:

- achieve choral balance and blend
- achieve good intonation and tone quality
- achieve rhythmic accuracy
- achieve expressive, artistic interpretation of the composer's intent

Music Theory
The student shall be provided opportunities to:

- know and use the grand staff
- know and use pitch and rhythmic notation
- know and use key and time signatures
- know and use musical symbols
- observe dynamic markings
- train the ear

Sight-Singing Method or Program
The student shall be provided opportunities to utilize an ongoing method or program to increase proficiency in reading music

Music History and Literature
The student shall be provided opportunities to:

- experience and discuss a variety of choral styles, eras, and composers through music studied and performed
- listen critically to live and recorded performances

Performance Activities
The student shall be provided opportunities to perform individually, in small ensembles, and in large groups.

Creative Self-Expression
The student shall be provided opportunities to:

- express oneself in every performance activity
- explore careers

Stage Band I, II, III, IV

Stage Band I
Grade placement: 9-12
Recommended prerequisite: instrumental proficiency sufficient for entry to high school stage band
Credit: ½ - 1 unit

Stage Band II
Grade placement: 10-12
Recommended prerequisite: Stage Band I, 1 unit
Credit: ½ - 1 unit

Stage Band III
Grade placement: 11-12
Recommended prerequisite: Stage Band I, 1 unit; Stage Band II, 1 unit
Credit: ½ - 1 unit

Stage Band IV
Grade placement: 12
Recommended prerequisite: Stage Band I, 1 unit; Stage Band II, 1 unit; Stage Band III, 1 unit
Credit: ½ - 1 unit

Stage Band I-IV continues the sequence of instruction in this medium begun in the junior high school. However, the sequence begins with Stage Band I in districts not offering the junior high school program. Following an introduction of basic concepts and techniques relating specifically to stage band, instruction continues by expanding areas of musical style and performance literature. Although listed as four separate courses, Stage Band I-IV may be taught as a combination of the courses on a concurrent basis. In these classes, students receive identical instruction and perform the same literature but receive credit for the course in which they are enrolled. Differentiation is made in performance expectations as the students progress in the continuum of development represented in these four courses.

Essential Elements

Reinforcement of Essential Elements of Band and Orchestra
The student shall be provided opportunities to:

- develop proper instrumental technique
- learn and use basic music theory
- read music
- achieve mental and physical discipline
- achieve good physical conditioning
- develop citizenship
- grow in cultural awareness
- learn proper instrument care
- judge performance quality

- express oneself in music
- evaluate musical progress and quality

Jazz Styles and Rhythms
The student shall be provided opportunities to:

- explore, study, and perform alternative techniques utilized in American jazz and jazz-derived musical idioms
- recognize heightened responsibility of the individual player for performance of his or her own part

Improvisation
The student shall be provided opportunities to:

- create extemporaneous, original melodic and rhythmic musical lines from chord or scale symbols
- know and apply basic jazz forms such as 12-bar blues and 32-bar AABA song form

Music Literature
The student shall be provided opportunities to:

- study and perform music from a variety of jazz eras (Dixieland, rhythm and blues, swing, be-bop, jazz-rock, etc.)
- adapt style of playing and instrumentation to the music studied and performed
- listen critically to live and recorded performances

Composing and Arranging
The student shall be provided opportunities to compose, arrange, and hear one's own works.

Creative Self-Expression
The student shall be provided opportunities to:

- express oneself in every performance activity
- explore careers

Instrumental Ensembles I, II, III, IV

Instrumental Ensembles I
Grade placement: 9-12
Recommended prerequisite: instrumental proficiency sufficient for entry to high school instrumental ensemble
Credit: ½ - 1 unit

Instrumental Ensembles II
Grade placement: 10-12
Recommended prerequisite: Instrumental Ensembles I, 1 unit
Credit: ½ - 1 unit

Instrumental Ensembles III
Grade placement: 11-12
Recommended prerequisite: Instrumental Ensembles I, 1 unit; Instrumental Ensembles II, 1 unit
Credit: ½ - 1 unit

Instrumental Ensembles IV
Grade placement: 12
Recommended prerequisite: Instrumental Ensembles I, 1 unit; Instrumental Ensembles II, 1 unit; Instrumental Ensembles III, 1 unit
Credit: ½ unit

The study and performance of musical literature for small groups are the components that comprise the primary focus in the courses, Instrumental Ensembles I-IV. A variety of instrumental combinations are possible, including string quartet or other chamber group, clarinet choir, wind trios and quartets, percussion ensemble, brass band, and other combinations. Although listed as four separate courses, Instrumental Ensembles I-IV may be taught as a combination of the courses on a concurrent basis. In these classes, students receive identical instruction and perform the same literature but receive credit for the course in which they are enrolled. Differentiation is made in performance expectations as the students progress in the continuum of development represented in these four courses.

Essential Elements

Playing Experience in a Small Instrumental Group
The student shall be provided opportunities to:

- perform in ensembles with sizes and compositions different from those of the standard band and orchestra
- recognize heightened responsibility of the individual player for performance of his or her own part

Music Literature
The student shall be provided opportunities to study music of a variety of styles and historical periods different from that utilized in the parent band and orchestra organization.

Study of Ensemble Techniques
The student shall be provided opportunities to utilize methods and styles appropriate to the type of ensemble (string quartet or other chamber group, clarinet choir, wind trios and quartets, percussion ensemble, brass band, etc.).

Refinement of Musical and Technical Skills
The student shall be provided opportunities to:

- play with good intonation and tone quality
- develop balance and blend
- achieve rhythmic accuracy and musical phrasing
- develop articulation, mechanism, and bowing techniques
- breathe correctly
- interpret the music according to the composer's intent

Performance Activities
The student shall be provided opportunities to perform ensemble music at school and in public. (Performance settings may vary from those in which full bands and orchestras usually play.)

Awareness of Ensemble Literature and its Potential for Use Throughout Life
The student shall be provided opportunities to:

- express oneself in every performance activity
- explore careers

Vocal Ensembles I, II, III, IV

Vocal Ensembles I
Grade placement: 9-12
Recommended prerequisite: vocal proficiency sufficient for entry to high school vocal ensemble
Credit: ½ - 1 unit

Vocal Ensembles II
Grade placement: 10-12
Recommended prerequisite: Vocal Ensembles I, 1 unit
Credit: ½ - 1 unit

Vocal Ensembles III
Grade placement: 11-12
Recommended prerequisite: Vocal Ensembles I, 1 unit; Vocal Ensembles II, 1 unit
Credit: ½ - 1 unit

Vocal Ensembles IV
Grade placement: 12
Recommended prerequisite: Vocal Ensembles I, 1 unit; Vocal Ensembles II, 1 unit; Vocal Ensembles III, 1 unit
Credit: ½ - 1 unit

Study and performance in small vocal groups is the focus of the vocal ensembles course. Students study and use methods and styles specific to different types of vocal ensembles including madrigals, jazz choir, show choir, pop choir, trios, quartets, sextets, etc. Although listed as four separate courses, Vocal Ensembles I-IV may be taught as a combination of the courses on a concurrent basis. In these classes, students receive identical instruction and perform the same literature but receive credit for the course in which they are enrolled. Differentiation is made in performance expectations as the students progress in the continuum of development represented in these four courses.

Essential Elements

Singing Experience in a Small Vocal Group
The student shall be provided opportunities to:

- perform in ensembles with sizes and compositions different from those of the standard choral music organizations
- recognize heightened responsibility of the individual singer for performance of his or her own part

Music Literature
The student shall be provided opportunities to study music of a variety of styles and historical periods different from that utilized in the parent choral music organization.

Study of Vocal Techniques
The student shall be provided opportunities to develop vocal quality, tone production, and control required by the music studied and performed.

Study of Ensemble Techniques
The student shall be provided opportunities to utilize methods and styles appropriate to the type of vocal ensemble (madrigals, jazz choir, show choir, pop choir, trios, quartet, sextets, etc.).

Performance Activities
The student shall be provided opportunities to perform ensemble music at school and in public. (Performance setting may vary from those in which larger choral music groups usually sing.)

Awareness of Ensemble Literature and Its Potential for Use Throughout Life
The student shall be provided opportunities that will prepare him or her to recognize satisfying recreation as an adult through participation in amateur musical groups.

Creative Self-Expression
The student shall be provided opportunities to:

- express oneself in every performance activity
- explore careers

Applied Music (Individual Study) I, II

Applied Music I (Individual Study)

Grade placement: 9-12
Recommended prerequisite: instrumental or vocal proficiency sufficient to perform music prescribed for the course in *Applied Music (Individual Study)*, Texas Education Agency Publication GE5 452 03.
Credit: ½ - 1 unit

Applied Music II (Individual Study)

Grade placement: 9-12
Recommended prerequisite: instrumental or vocal proficiency sufficient to perform music prescribed for the course in *Applied Music (Individual Study)*, Texas Education Agency Publication GE5 452 03.
Credit: ½ - 1 unit

The purpose of the applied music courses is to enable the student to advance in the development of vocal or instrumental performance proficiency. The courses address the individual needs of the student and provide individualized instruction in challenging literature for study and performance.

Essential Elements

Private Study
The student shall be provided opportunities to:

- study the chosen instrument or voice in a one-to-one student/teacher relationship (not in a class)
- observe course and administrative requirements as outlined in *Applied Music (Individual Study)*, Texas Education Agency Publication GE5 452 03.

Study of Solo Literature
The student shall be provided opportunities to:

- study and memorize three solo selections from more than one musical style and historical period
- accept assignments made on an individualized basis for optimal progress in style and interpretation

Study of Technical Literature
The student shall be provided opportunities to:

- study etudes
- memorize scales
- accept assignments made on an individualized basis for optimal progress in performance skills and facility

Performance Examination
The student shall be provided opportunities to submit a performance examination (memorized solo selections and prepared technical literature and scales) to qualified examiners, chosen by the school, for grade and credit.

Music Theory I, II

Music Theory I
Grade placement: 9-12
Recommended prerequisite: none
Credit: ½ - 1 unit

Music Theory II
Grade placement: 10-12
Recommended prerequisite: Music Theory I, 1 unit
Credit: ½ - 1 unit

Courses in music theory provide in-depth instruction for students who desire to further their study of music. The first course includes the study of the basic components of musical structure, and the second course continues with an advanced study of theory and composition. The courses should be taught separately except in cases of limited enrollment, for which concurrent instruction can be provided.

Essential Elements, Music Theory I

Basic Pitch and Rhythmic Notation
The student shall be provided opportunities to:

- know and use the lines and spaces of the grand staff
- know and use pitch and rhythmic notation
- know and use key and time signatures
- know and use musical clefs, signs, and symbols

Scale Structures
The student shall be provided opportunities to:

- understand and apply the whole- and half-step patterns of major and minor scales
- understand derivations of key signatures

Intervals
The student shall be provided opportunities to identify perfect, major, minor, diminished, and augmented intervals by sight and sound.

Chord Structure and Movement
The student shall be provided opportunities to:

- construct major and minor triads
- identify major and minor triads by sight and sound
- understand the ways in which major and minor triads progress in relation to each other

Simple Partwriting
The student shall be provided opportunities to:

- construct and connect chords with root in bass and triad in treble clef
- analyze resulting and similar chord progressions

Ear Training
The student shall be provided opportunities to:

- take simple melodic and rhythmic dictation
- practice sight singing

Essential Elements, Music Theory II

Review and Refinement of Materials Covered in Music Theory I
The student shall be provided opportunities to utilize basic pitch and rhythmic notation, scale structures, intervals, chord structure and movement, simple partwriting, and ear training.

Advanced Chord Structure
The student shall be provided opportunities to construct and study inversions, augmented and diminished chords, seventh chords, and cadences.

Harmonization
The student shall be provided opportunities to harmonize simple melodic lines in four parts using root positions and inversions

Ear Training
The student shall be provided opportunities to:

- take melodic, rhythmic, and harmonic dictation, including nonharmonic tones
- practice sight singing

Form and Analysis
The student shall be provided opportunities to:

- study simpler musical forms
- analyze types of chord structures and progressions previously constructed, studied, and written

Composition
The student shall be provided opportunities to compose and hear original works for available instruments or voices or both.

Music History and Literature

Music History and Literature

Grade placement: 9-12
Recommended prerequisite: general knowledge of music and its structure
Credit: ½ - 1 unit

The study of music history and literature includes in-depth analysis and understanding of music, and the course is especially suited to the student considering a career in music. More than a course in music appreciation, Music History and Literature provides intensive study in musical characteristics that relate to composer style, historical period, and musical form.

Essential Elements

Works From the Major Historical Periods of Music
The student shall be provided opportunities to hear and briefly study selected works from the Renaissance, Baroque, Classical, Romantic, Impressionistic, Modern, and Contemporary periods.

Composers
The student shall be provided opportunities to explore through more intensive study the works and lives of selected composers from the major historical periods of music.

Musical Style
The student shall be provided opportunities to become aware of treatments of melody, harmony, rhythm, form, and performance media that result in individuality and effect of musical works.

Musical Form
The student shall be provided opportunities to:

- understand how musical structures are lengthened and unified through repetition, contrast, and variation
- compare varied treatments of the same forms by different composers
- explore long and short forms

Relationship of Music to History
The student shall be provided opportunities to understand the relationships of musical works, composers, forms and styles to the political and social events of their musical and historical periods.

Honors Courses

State Board of Education rules enable school districts to offer special honors courses as part of the advanced high school honors program, provided they adopt policies that support such courses and program. Honors courses are developed through modification of the regular state-approved courses, including music. Approval by the Commissioner of Education is required at least six months prior to the date of implementation.

Honors courses are defined as those courses having specific criteria for entry of highly motivated students; a definite scope and sequence that reflects the nature of the subject; a differentiated curriculum that includes a wide range and greater depth of subject matter than that of the regular course; an emphasis on higher level and critical thinking skills; provision for creative, productive thinking; a stress on cognitive concepts and processes; instructional strategies that accommodate the learning styles of the students involved; and independent and guided research.

Although not specifically expressed, the criteria for honors courses suggest a grade placement for upper level students in Grades 11 or 12. Music courses that most closely conform to the description of honors courses are Music Theory I, Music Theory II, and Music History and Literature. However, performance-based courses may also be used for honors course development, provided that the modification provides for greater depth, breadth, and substance extending beyond performance activities only.

Honors courses are best scheduled separately, but they can be scheduled in combination with regular courses if enrollment is limited. This alternate arrangement is often necessary for classes in band, orchestra, and choral music.

Administrative Roles and Responsibilities

Effective programs of music education require the involvement and teamwork of both administrators and teachers. The following statements describe a typical division of the roles and responsibilities of school personnel.

- The administrator
  - understands the nature of music education, its significance and value within an overall program of education
  - assumes primary responsibility for quality staffing
  - provides needed program support via budgetary consideration and control
  - provides a favorable climate for instruction via schedule, class size, and facilities
  - evaluates the music program according to quality standards reflected by a credible philosophy
  - interprets the music program to the general public
- The teacher
  - assumes primary responsibility for maintaining an organized program of instruction
  - demonstrates through teaching awareness of student differences in terms of developmental level, personality traits, musical aptitude, and overall learning capacity
  - demonstrates teaching skills that provide maximum student instruction in an efficient manner
  - uses facilities, supplies, and equipment to maximum student benefit
  - conducts the program of music in a manner consistent with sound goals and philosophy
  - communicates program needs to the administration
  - interprets the music program to the administration and to the general public

Teaching Strategies

Accountability for Learning

State Board of Education rules* place emphasis not only on curriculum content but also on student learning outcomes. To fulfill requirements, school districts must provide a wide array of teaching and assessment strategies.

The teaching of music traditionally includes large-group, small-group, and individualized instruction. Within these arrangements, teachers use a variety of strategies to instruct students, depending upon the material being taught and the characteristics of the learners themselves. Throughout the music program, students are expected to be involved with music, either as performers, responders, or composers. Activities may range from composing an appropriate instrumental accompaniment for a song in an elementary school music class to preparing an individual part for performance in a choral or instrumental ensemble in secondary school.

The focus on student accountability for learning is consistent with the traditional teaching of music, since performance demonstrates a major portion of learning outcomes. Instructional strategies, both in elementary school music classes and in rehearsals at the secondary level include problem analysis, correctives, reteaching, modeling, checking for understanding, and testing. Constant attention by the teacher is needed for assessing degrees of student learning.

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*The concept requiring student mastery of essential elements is reflected in Section 75.170 of the Texas Administrative Code.

Documentation of Student Mastery

A common method of assessing student learning is to use written tests, either criterion-referenced components of an instructional management system or teacher-made quizzes. This method, however, is not always practical in many areas of music instruction, because assessment by observation is often necessary.

The use of a checklist, properly adapted, provides a valuable aid for documenting student achievement. Numerous checklist formats are possible whereby teacher time is minimized for assessing student learning. Examples of two checklists are shown on pages 55 and 56 for classes in general music and band. When using these checklists, teachers first enter student names and then make multiple copies of the forms. The teacher enters the date and a brief description of the class being graded. Use of a coding scheme enables the teacher to quickly evaluate students' work. When classes are larger than 20 students, the teacher may be unable to evaluate the work of all students during a single class session.

When assessing student learning, teachers should maintain a conversion table showing how assessment symbols translate into grades. Documentation for reteaching can also be effected via checklist, coding on lesson plan or checklist, and/or informal notes.

Additional information concerning documentation of student mastery is contained in *Documenting Mastery: An Inservice Presentation,* Texas Education Agency Publication CU7 370 02. The Agency distributed copies of this publication to all schools in Spring 1987.

Checklist I

This matrix may be used as a checklist of on-going learning activities in general music. One or a combination of the following two systems of marking may be used:

☐	no progress
☐	below standard, progress noted
✓	at or above standard, normal progress

1	poor
2	fair
3	good
4	superior
N/A	nonapplicable

Students

Observed Behavior:	
• follows directions	
• matches pitches	
• sustains involvement with lesson	
• perceives purpose of activity	
• responds appropriately to music	
Attitude: (check)	
• cooperative, involved	
• shy, inhibited	
• disruptive, hostile	

Date _____ Grade _____ Title of activity _____ Period _____

Checklist II

This matrix may be used as a checklist assessment of on-going learning activities in band. One or a combination of the following two systems of marking may be used:

	no progress
	below standard, progress noted
✓	at or above standard, normal progress

1	never
2	seldom
3	usually
4	often
5	always

Students

Objective assessed:	Date																													
• demonstrates time on task																														
• demonstrates memorization of literature and/or marching drill(s)																														
• practices and prepares assigned literature																														
• practices regularly																														
• demonstrates self-discipline via promptness																														
• takes care of instrument																														
• demonstrates leadership																														
• contributes to team effort																														
• develops levels of stamina, strength, endurance, & coordination necessary for performance																														
• **exemplifies correct:**																														
• posture																														
• playing position																														
• embouchure																														
• breath support																														
• **maintain continuous:**																														
• progress in developing tone production																														
• technical proficiency																														
• rhythmic skills																														

Six weeks ending _____ Class _____ Period _____

The Lesson Presentation

Elementary School

Whether music instruction is scheduled formally in a departmental setting or integrated with spontaneity in the self-contained classroom, the music lesson should be planned. The following lesson format is suggested as a guide for including all necessary components for a music lesson in the elementary grades.

- **Opening.** The opening, sometimes referred to as the "set" or focus of a lesson, consists of the teacher's introducing or guiding an activity that is designed to capture the students' attention and interest and to focus on the music lesson. The power of the focus is strengthened when it:
  - relates to prior knowledge of students
  - relates to the objective(s) being taught in the lesson
  - involves the learner in some way

  The focus can be of a motivational, practice/review, and/or diagnostic nature. Often included in this portion of the music lesson are practice exercises in rhythm and melody. The instructor may use a variety of activities including echo work with rhythm and singing, clapping, marching, and pitch matching.

- **Central Emphasis of the Lesson.** The lesson continues building on skills introduced in the rhythm and melody exercises. The main section of the lesson is usually, but not necessarily, limited to one learning objective, which can address any of the concepts of melody, harmony, rhythm, and listening. Teacher directed, the lesson includes information derived from a variety of sources (questions/answers, film, chalkboard, recordings, etc.). Information should be relevant to the objective and involve the learner in a visual, auditory, and/or kinesthetic manner. The teacher may demonstrate both the process (method of learning) and the product (completed version) to enable students to understand the desired learning concepts. While introducing, explaining, and modeling new information and concepts, the teacher monitors student understanding. The teacher immediately provides clarification and/or reteaching when necessary. Levels of student participation can indicate the extent of learner understanding and possible need for teacher assistance in a guided practice activity.

- **Closing.** The lesson should close with some recapitulation of the objective(s) and activities addressed during the lesson. It should end on a high point without the students' remaining excessively high with emotion.

Secondary School

Teachers should plan music classes and/or rehearsals at the secondary level to include a sequence of activities providing maximum learning experiences for students. The following simplified lesson format includes the basic components for a secondary music class/rehearsal:

- **Opening.** The teacher establishes the setting for the class in terms of what is expected to be accomplished during the class session. He or she includes warm-up exercises and review of previously studied literature. The nature of the materials used in this portion of the lesson should correlate with the materials studied in later portions of the lesson.
- **Instructional Activities.** Study and performance of literature is the principal component of this lesson phase. Included within this portion are sight-reading activities and performance preparation measures which involve teaching, reteaching, modeling, and other techniques necessary for obtaining desired learner outcomes.
- **Closure.** Regardless of whether lesson expectations are met during the scheduled time period, the lesson should close with some recapitulation of the original lesson focus. Lesson closure enables students to understand more clearly what they learned and what can be anticipated in subsequent lessons.

Appraisal of Student Progress

The following lesson examples include a variety of assessment methods, all of which are valid when used appropriately; examples are small instructional segments in a total teaching/learning unit and should not be regarded as complete in and of themselves:

Grade 1

Essential Element: Singing Concepts and Skills

Subelement: explore vocal sounds including imitation and recognition of environmental sounds, difference between singing and speaking voice, tone matching, rote singing of melodic patterns

Objective: Given a melodic pattern sung by the teacher, the student will echo the phrase at the pitch level.

Activity: The teacher will sing a short melodic pattern. The students individually respond by singing the same melodic pattern.

Appraisal: The teacher will evaluate the performance of each student according to exactness of pitch and correctness of the melodic pattern. The teacher may evaluate long-term progress of students by using taped performances of a series of appraisals.

Grade 2

Essential Element: Responding to Music Through Moving and Playing

Subelement: accompany songs and records with body sounds and homemade or commercial rhythm and melody instruments

Objective: The student will perform a steady beat and/or melodic rhythm to provide a song accompaniment.

Activity: The teacher will play a recording of "Jingle Bells" or "Skip to My Lou." Some students will play accompaniment parts on jingle clogs while other students maintain a steady beat on other rhythm instruments.

Appraisal: The teacher will assess the performance of each student by observing the degree of accuracy exhibited in keeping a steady beat and/or melodic rhythm during the recording.

Grade 3

Essential Element: Music Listening

Subelement: recognize solo instruments by sound, sight, and categorize by families (woodwind, brass, strings, percussion)

Objective: Given recorded examples, the student will identify predominant families of instruments by name.

Grade 4

Essential Element: Music Listening

Subelement: listen to and identify simple music forms

Objective: The student will identify the form of music selections by listening to each piece.

Activity: The teacher will use an objective test exercise that requires the students to identify the predominant family of instruments during a recording. Students will circle the word (such as woodwind, brass, strings, percussion) that describes the predominant timbre of each selection.

Appraisal: The teacher will determine student progress by the number of correct responses given on the exercise.

Grade 5

Essential Element: Responses to Music Through Moving and Playing

Subelement: play American folk instruments (guitar, ukulele, autoharp, etc.)

Objective: Given several examples of I-V songs ("Skip to My Lou," "Clementine"), the student will create an accompaniment by playing the autoharp.

Activity: The teacher will demonstrate several examples of I-V songs ("Skip to My Lou," "Clementine"). The students will listen and indicate knowledge of chord changes by signaling and will practice strumming a steady beat on the autoharp using designated chords. Students will individually perform an accompaniment to a I-V song.

Appraisal: The teacher will evaluate the students' ability to create an accompaniment by observing accuracy both in strumming and in choosing correct chords for the melody.

Grade 6

Essential Element: Singing Concepts and Skills

Subelement: sing in small groups

Objective: The student will independently perform a melodic ostinato, maintain one part of a round, and sing a descant while the remaining students perform the melody.

Activity: The teacher will play a melody while students listen. The teacher will vocally add an ostinato, and the students will respond by singing the same ostinato. The teacher will lead the class in performing the melody in a round. The teacher demonstrates the addition of a descant to the melody.

Appraisal: The students will perform the ostinato and descant individually for evaluation. The entire group may perform the round. The evaluation criteria should include independence from the melody and continuity of line.

Grades 7 and 8

Essential Element: Performance Activities

Subelement: practice concert etiquette

Objective: After attending concerts of various genres (pop, chamber music, church music, opera, jazz, country-western, symphony orchestra), the student will list and discuss differences in audience behavior.

Activity: The teacher will arrange for students to attend concerts of contrasting genres or to view recorded concert performances that show audience reaction. The teacher conducts a class discussion concerning the differences in audience behavior. The students will be required to list at least four ways that a symphony orchestra audience would act differently from an audience at a pop vocal concert. They would also list two ways in which these audiences would act similarly.

Appraisal: The teacher will determine student understanding of concert etiquette by the quality and extent of their written responses.

Band III

Essential Element: Ability to Make Musical Value Judgments Through Critical Listening

Subelement: recognize quality of sound, pitch, style, tempo, rhythm, blend, balance, phrasing, dynamics, and articulation

Objective: The student will demonstrate the ability to make musical value judgments through critical listening as it relates to pitch.

Activity: The teacher will play several recordings of public performances by nonprofessional bands. On a teacher-made criticism sheet, the students will critically evaluate each performance.

Appraisal: The teacher evaluates the student's critique by comparing it to a professionally prepared criticism and making a subjective judgment.

Orchestra I

Essential Element: Instrumental Technique

Subelement: develop right-hand technique

Objective: The student will demonstrate correct basic bowing techniques for sautille, ricochet, sul tasto, and sul ponticello.

Activity: The teacher will provide a model for demonstrating the prescribed bowing techniques. The students follow the steps for correctly performing the techniques. Following a period of skills development during which students practice these skills, they will individually demonstrate the bowing techniques.

Appraisal: The teacher grades the demonstrations according to the degree of correctness students employ for each technique.

Choral Music I

Essential Element: Music History and Literature

Subelement: experience and discover a variety of choral styles, eras, composers through music studied and performed

Objective: The student will demonstrate an understanding of sacred Renaissance music by singing individually.

Activity: The teacher will include an abundance of sacred Renaissance music in music being studied and will provide listening opportunities for students to hear sacred Renaissance music performed. Characteristics of music of the historical period will be included in class study. Students will individually perform sacred Renaissance music to be critiqued by the teacher.

Appraisal: The teacher will base the grading on defined components of style and the manner in which students demonstrate these components.

Special Instructional Activities

The essential elements and subelements at all grade levels provide either directly or indirectly for students to have opportunities to be involved in special instructional activities. These activities can be categorized as field trips for listening and observing and as musical performance activities which may include concerts and festivals/contests. All of these experiences can enhance instruction when the following conditions are present:

- Instruction and field trip experiences are directly related.
- Adequate preparation for students precedes the field trip with learner outcomes addressed.
- The teacher provides appropriate follow-up activities.
- The teacher integrates concert and contest performances with an organized program of instruction.
- Teachers use contests as motivational media, subordinating them to instruction. When teachers assign greater status to these activities, they become educationally unsound.

The teacher may assign grades for student work completed in connection with a cocurricular activity if the lesson plans reflect the activity is an integral part of the instruction relating to the teaching of the essential elements of the course. Student work completed in connection with an extracurricular activity may not be graded.

The following information applies to required student attendance at cocurricular and extracurricular activities:

- A teacher may require attendance for cocurricular activities as for a regularly scheduled class. However, the withholding of credit in a course due to excessive unexcused absences under Section 21.041 of the Texas Education Code does not apply to cocurricular activities.
- Student absence from a cocurricular activity may be excused or unexcused according to the policy of the school district. The teacher may assign a grade of zero for work missed due to an unexcused absence, providing that all students' work is graded for the activity.
- Arbitrary use of grade reduction and/or outright failure of a student for unexcused absences is not acceptable practice. Instead, the district's discipline management plan should handle the infraction.

Special Student Populations and Music

A major goal of any education program is to enable students to grow physically, emotionally, aesthetically, and intellectually to the full extent of their abilities. The diversity of activities encompassed in the music curriculum provides unique opportunities for the involvement of all students, regardless of experience, cultural background, or handicapping conditions. Participating students can alternate as observers, creators, performers, and evaluators, thereby gaining knowledge, discovering talents, refining skills, and developing an understanding and appreciation of the abilities and efforts of others.

Music instructors and specialized personnel are responsible jointly for the cooperative delivery of effective instruction. Appropriate modification of methods, pacing, and materials can provide full opportunity for learning the essential elements.

Special Education

In music, students develop skills, discipline, and confidence that will be beneficial to them for the rest of their lives, whether they become painters, performers, engineers, or sales clerks. For disabled students, music education offers these same benefits and more such as:

- Improved self-concept and assertiveness—Many students in special education programs develop negative feelings as a result of being in separate classes, having special conferences, and using different instructional materials. Often these students have a poor self-concept, low expectations, and little motivation. Sometimes these and other frustrations lead to behavior problems. Much of this can be reversed when students find a program in which they can excel or simply display talents.
- Career preparation—Music instruction can be an ideal vehicle for teaching good work habits. Punctuality, acceptance of criticism, following directions, and cooperation with others are the very essence of the music experience. And the teacher's insistence on good work habits and demands for optimal performance are reinforced by peer pressure, a key ingredient not found in some other settings.
- Recreation—Everyone needs recreational outlets. For disabled individuals, many of whom face a lifetime of unemployment or underemployment, this need is especially acute.

The term disabled (or handicapped) does not identify a homogeneous group. It includes individuals with different needs and talents, randomly dispersed through society. The term refers to many different kinds of impairments, including blindness, deafness, and mental retardation. There are also many different degrees of disability within each category.

Students with the greatest number of special needs, of course, will require the greatest amount of support and individual attention. Thus, music teachers who want to serve moderately to severely handicapped students may have to rely on improvised materials or activities that can be adapted to individual talents. Often this may mean securing assistance from special educators, interpretors, therapists, and mobility trainers.

At the other end of the continuum, secondary school students with less severe disabilities may require only slight modifications such as a ramp to the stage, some assistance with recording the director's suggestions, or simply an opportunity to participate in an activity where their abilities rather than their disabilities will be judged.

Music is an adaptable media with a history of accommodating individual needs and talents. The challenge is the realization of programs in music without limitations. The objective is not the creation of separate programs and activities for persons with disabilities. Rather, it is to ensure full participation in existing programs, a matter that may require little more than an open mind.

Special education instruction can reinforce, follow-up, or supplement basic instruction. For example, the special education teacher can provide:

- alternative methods to present the content to be learned
- supportive instruction and reinforcement using the same materials as regular classes
- special instructional materials or media to reinforce concepts presented in regular classes
- adaptive methods to assess a student's knowledge of the subject area or essential elements in the regular classroom
- assistance in determining and demonstrating appropriate behavior in the regular classroom

Course content and the method of delivery for music may be modified in a number of ways:

- matching the content and delivery with the developmental level of the learner
- giving instructions through several channels such as written or oral demonstration
- repeating instructions; providing more detailed directions
- summarizing key points before starting an assignment
- asking leading questions as work progresses
- adjusting the pacing when introducing new information
- using progress charts and informal individual feedback interviews
- using hands-on activities, physical assignments, and performance activities
- using oral presentations, reports, and projects
- establishing a buddy system within the classroom to provide assistance
- using peer tutors to assist handicapped students
- using group assignments
- using tape-recorded textbooks and allowing students to listen and follow along in the written text; recording instructions and assignments
- using adaptive equipment and facilities

Multicultural Education

The music program offers an ideal means for enriching multicultural programs, because it allows bilingual, ESL, and migrant students to see through the eyes of another, experiencing feelings and ideas first hand. Activities in music that focus on personal experiences and interests provide students from different ethnic groups with an opportunity to share with others their cultural forms of expression, personal ethics, and social goals. Encouragement of efforts enhances self-image, builds confidence, and motivates the exploration of new ideas and interests. The nature of music education develops an understanding and appreciation of the abilities and efforts of everyone involved.

Knowledge of the artistic accomplishments of the world's great civilizations expands cultural awareness and appreciation. The rich heritage of the music tradition derives from the contributions of multiethnic groups. The study of the great literature and history of music illustrates the influences of one cultural style on another. Recognition of national and cultural differences and commonalities reveals the universalities of human emotions and experiences.

Multicultural education in music includes instructional strategies for enabling students to:

- identify and produce music representing the styles of different ethnicities and national origins
- sing and speak words of other languages with appropriate diction
- study and perform original music using instruments specific to the culture
- respond to music via movement through folk dances and singing games
- experience the universality of music by notation, vocabulary, and symbol

Gifted and Talented Education

In addition to expanding the horizons of all students, music provides creative challenges, leadership opportunities, and in-depth experiences that enable gifted and talented students to reach their full potential.

Academically gifted students have the ability to think of many things at a time, understand structure, and perceive connections. The music program, with wide range of content, responsibilities, and problems to be solved, presents a challenge. It encourages students to analyze, compare and contrast, synthesize, and evaluate ideas as they explore and discover. Through music education, students can focus their curiosity and challenge their imagination.

Gifted students need to be a part of the group, to relate and interact with their peers, and to feel accepted by them. The diversity of music activities allows students to make unique individual contributions within the group or ensemble. Talented students can excel in all major roles of music experiences including soloists and managers. Such interaction provides leadership opportunities and experience in cooperation and group dynamics.

Teachers should encourage artistically talented students who show high-level ability in the expressive, creative, or critical aspects to pursue the development of their talents. Students may consider the following available options:

- Advanced music courses can provide opportunities for further in-depth study.
- Music educators may develop special honors courses to meet individual needs.
- Arrangements for mentors, apprenticeships, and internships can enable students to work with professionals on projects outside the school, with provisions made for coordination, observation, and evaluation by the teacher.

Resources

The Elementary School Music Program

Facilities

Facilities of adequate size and appropriate design are necessary to accommodate effective instruction in the essential elements of the elementary school music curriculum which include activities of singing, listening, and moving to music. The music classroom should have the following characteristics:

- The room size should be at least one-third larger than the standard classroom and should provide floor space adequate for class seating and for performing movement activities.
- The location of the room should be removed from the regular classroom area because of sound factors that may cause disruption of other classes. However, an adjacent location to regular classrooms is possible if acoustical treatment exists to minimize sound problems.
- Both base and wall cabinets for storage of materials and equipment should be lockable and located along the perimeter of the room.
- The room should provide book shelves sufficient for storing several class sets of textbooks and other materials.
- Provisions for accommodating heavy student traffic should include double doors and/or dual entrance/exits.
- The use of carpet for floor covering is recommended, because it provides excellent acoustical effect and student comfort during movement activities.

See page 68 for a floor plan providing a sample design for a music classroom. The design contains the components facility planners should include in the music room, components that can be adjusted to meet specific conditions of the program and district/campus needs.

The use of the regular classroom for the teaching of music is sometimes necessary. In this case, teachers should adjust the classroom environment as much as possible to accommodate the unique needs of the program.

Floor Plan for Music Room

¼'': 1'

28 89

Equipment and Materials

The amount of equipment and materials necessary to support an elementary school program of music depends upon the number of students being taught, the instructional arrangement being used, and the methodology employed for the delivery of instruction. The following equipment and materials are recommended to support the teaching of the essential elements in a comprehensive elementary music program:

Equipment

- stereophonic sound system that includes a dual cassette tape recorder with high-speed dubbing capabilities
- piano of good quality with large casters for moving ease
- one 50-piece set of rhythm band instruments
- one soprano metallophone
- one alto metallophone
- one bass metallophone
- one soprano glockenspiel
- one alto glockenspiel
- one soprano xylophone
- one alto xylophone
- one bass xylophone
- one pair of Roto-toms or tunable timpani
- five autoharps
- 12 to 14 three-quarters size guitars (one:two instrument/student ratio)
- three sets resonator bells (two octaves)
- soprano recorders (one:one instrument/student ratio)
- three hand drums (10', adjustable)
- three hand drums (12', adjustable)
- one slit log drum
- one set temple blocks
- feltboard
- chalkboard
- tackboard
- overhead projector
- opaque projector (access to)
- filmstrip projector (access to)
- metronome
- chairs
- teacher's desk

Materials

- recordings to accompany state-adopted textbooks and materials
- other recordings that include folk dances, music for creative movement activities, music for holidays, rhythm band, patriotic music, and classical music collections representing major periods of music history
- pictures of orchestral instruments
- portraits of composers
- filmstrips suitable for teaching, music theory, classical music, and instruments of the orchestra
- books such as folk song collections, children's song books, music appreciation, and stories of operas

The Secondary School Instrumental Music Program

Facilities

Rehearsal Facilities

The music building or wing is unique in requirements of space and design. Facilities that appear to be completely adequate from the standpoint of overall floor space are often deficient for music purposes. Instrumental music facilities should reflect the following characteristics:

- The main rehearsal area should be large enough to accommodate the largest group that will ultimately use the room. Space should be adequate to provide for flexibility of seating, with at least 10 to 15 feet between the front row of players and the wall which they are facing.
- Facility designers should provide a minimum of 20 square feet and 400 cubic feet for each student.
- Minimum height of the rehearsal room should be 16 feet.
- Facility designers should locate or construct rehearsal areas so they will be sound isolated from other areas of the school.
- Designers should give special attention to rate of reverberation and sound distribution when planning rehearsal rooms. In planning new facilities or remodeling older buildings, architects should be required to consult with acoustical engineers.
- A reliable system for climate control is essential for the main rehearsal room and other rehearsal spaces such as practice rooms and small ensemble rooms. All of these areas should be air conditioned, both for comfort of musicians and for proper maintenance of instruments. Playing qualities, intonation, and durability of musical instruments are affected by conditions of humidity and temperature.
- Air conditioning and heating systems should provide adequate circulation of air. The noise factor should be considered in the design of the system, as well as in the selection and location of equipment.
- Designers should provide adequate lighting in all rehearsal and work areas.

Auxiliary Rooms

- Instruments should be stored in areas that can be locked easily and securely. For a rehearsal room with few other uses during the day and with little outside traffic, instrument shelves located in the rehearsal room may be satisfactory if they can be covered with roll-down doors. If separate storage rooms are provided, they should open into the main rehearsal area. For best results in speeding traffic flow, at least two or three separate storage rooms should be provided (for percussion, trap sets, timpani, auxiliary equipment, wind instruments, stringed instruments). Storage space should be sufficient to meet maximum enrollments planned for the instrumental music program in the school.
- A separate uniform storage room should include storage space for items such as cases for large instruments not needed on a daily basis.
- A separate library room should include adequate filing facilities for music, tables, and work space for librarians.
- Sound-treated practice rooms for individuals and small groups are desirab

- An office should be available within the music facility for each teacher using the area. Telephone service should be provided for after-school hours as well as during the school day.
- When possible, a separate room should be provided for storage of recording equipment and for recording individuals and small groups. This room should include storage for tapes, records, and films.
- Facilities design can utilize storage facilities as sound buffers between practice rooms and other areas of the building.

Performance Facilities

Adequate facilities for public performance should be available as near to the rehearsal areas as possible. Considerations include provision of a stage large enough to accommodate the performing organization comfortably, adequate seating space for the audience, and effective acoustical treatment.

Facilities, Marching

- The marching band must have a rehearsal area that is equal in dimension to a regulation football field, plus room around the field to enter and exit in formation.
- The field must be marked accurately with yardlines every five yards and in-bounds lines.
- Proper care and maintenance are essential for grass surfaces. Conditions that often result from a prevalence of dead grass and dust are detrimental to the health of students and to proper care of instruments.
- The drill area should be close to the band room to minimize time lost in transit.

Equipment and Materials

Equipment

Music educators consider the following equipment basic to supporting a comprehensive instrumental music program:

- instruments of sufficient quantity to ensure balance of instrumentation in the orchestra or band
- chairs for rehearsal and practice rooms designed to encourage good posture
- durable, adjustable music stands in sufficient quantity (one:two stand/student ratio)
- stereophonic sound system adequate for quality recording and playback capability
- electronic tuning device
- piano, good quality, tuned to A-440
- percussion equipment cabinet
- music folio file rack
- duplicating equipment
- typewriter
- movie camera, projector (analyst), and screen
- videotape recording and playback equipment
- overhead projector

- metronome
- conductor's podium and stand
- tall stools for timpani and string bass players and director
- adequate chalkboard and tackboard space
- microcomputer
- uniforms (inventory should exceed enrollment by 10-15 percent)

Materials

Materials necessary to support a comprehensive program of instrumental music include the following:

- music collection, to include
  - music representing all periods of music history
  - music that represents level of difficulty commensurate with student ability within the program
  - a variety of musical forms
  - method books, etudes
  - solo and ensemble literature
- recordings for listening and study
- films suitable for teaching performance techniques
- reference materials
- other books and periodicals

The Secondary School Choral Music Program

Facilities

The characteristics of the choral music facility are identical to those suggested for the instrumental music program with the following exceptions:

- The size of the rehearsal room should be a minimum of 10 square feet of floor space and 200 cubic feet per student.
- The room size should be proportional to accommodate semicircular risers, either permanent or portable. The remaining flat floor space should be adequate to accommodate a number of students equal to the capacity of the risers.

Equipment and Materials

Equipment

The following equipment is suggested for administering and supporting a comprehensive choral music program:

- pianos for rehearsal room and practice rooms (good quality, well maintained)
- grand piano (for auditorium)
- stereophonic sound system adequate for quality recording and playback capability
- overhead projector
- filmstrip projector
- student chairs, preferably with swivel-type arms
- director's chair and music stand
- metronome
- music folio file rack
- portable standing-type risers
- seated-type risers (if facility is not equipped with built-in risers)
- robes or uniforms (inventory should exceed enrollment by 10-15 percent)
- acoustical choral music shell
- typewriter

Materials

Materials necessary to support a comprehensive program of choral music include the same types as those specified for instrumental music.

COMPLIANCE STATEMENT

TITLE VI, CIVIL RIGHTS ACT OF 1964; THE MODIFIED COURT ORDER, CIVIL ACTION 5281, FEDERAL DISTRICT COURT, EASTERN DISTRICT OF TEXAS, TYLER DIVISION

Reviews of local education agencies pertaining to compliance with Title VI Civil Rights Act of 1964 and with specific requirements of the Modified Court Order, Civil Action No. 5281, Federal District Court, Eastern District of Texas, Tyler Division are conducted periodically by staff representatives of the Texas Education Agency. These reviews cover at least the following policies and practices:

(1) acceptance policies on student transfers from other school districts;

(2) operation of school bus routes or runs on a non-segregated basis;

(3) nondiscrimination in extracurricular activities and the use of school facilities;

(4) nondiscriminatory practices in the hiring, assigning, promoting, paying, demoting, reassigning, or dismissing of faculty and staff members who work with children;

(5) enrollment and assignment of students without discrimination on the basis of race, color, or national origin;

(6) nondiscriminatory practices relating to the use of a student's first language; and

(7) evidence of published procedures for hearing complaints and grievances.

In addition to conducting reviews, the Texas Education Agency staff representatives check complaints of discrimination made by a citizen or citizens residing in a school district where it is alleged discriminatory practices have occurred or are occurring.

Where a violation of Title VI of the Civil Rights Act is found, the findings are reported to the Office for Civil Rights, U.S. Department of Education.

If there is a direct violation of the Court Order in Civil Action No. 5281 that cannot be cleared through negotiation, the sanctions required by the Court Order are applied.

TITLE VII, CIVIL RIGHTS ACT OF 1964; EXECUTIVE ORDERS 11246 AND 11375; TITLE IX, 1973 EDUCATION AMENDMENTS; REHABILITATION ACT OF 1973 AS AMENDED; 1974 AMENDMENTS TO THE WAGE-HOUR LAW EXPANDING THE AGE DISCRIMINATION IN EMPLOYMENT ACT OF 1967; AND VIETNAM ERA VETERANS READJUSTMENT ASSISTANCE ACT OF 1972 AS AMENDED IN 1974.

It is the policy of the Texas Education Agency to comply fully with the nondiscrimination provisions of all federal and state laws and regulations by assuring that no person shall be excluded from consideration for recruitment, selection, appointment, training, promotion, retention, or any other personnel action, or be denied any benefits or participation in any programs or activities which it operates on the grounds of race, religion, color, national origin, sex, handicap, age, or veteran status (except where age, sex, or handicap constitute a bona fide occupational qualification necessary to proper and efficient administration). The Texas Education Agency makes positive efforts to employ and advance in employment all protected groups.

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